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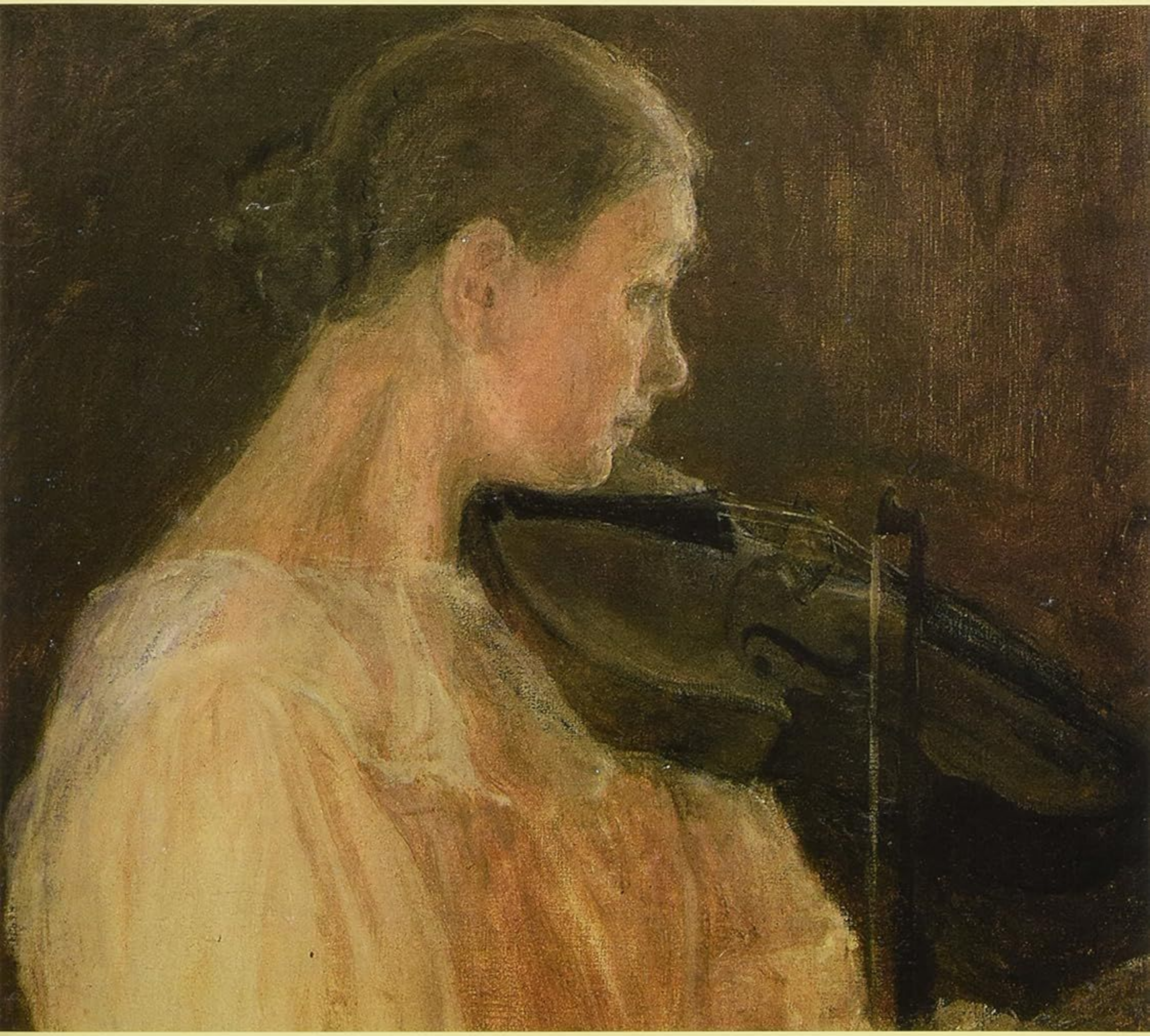
Nicolo Paganini
Henryk Wieniawski



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for Solo Violin

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(continued on back flap)

CAPRICES AND ETUDES

CAPRICES AND ETUDES

for Solo Violin

Nicolò Paganini
and
Henryk Wieniawski

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New York

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Published in Canada by General Publishing Company, Ltd., 30 Lesmill Road, Don Mills, Toronto, Ontario.

Published in the United Kingdom by Constable and Company, Ltd., 3 The Lanchesters, 162–164 Fulham Palace Road, London W6 9ER.

Bibliographical Note

This Dover edition, first published in 1993, is an unabridged republication of Paganini, *Capricen,* Op. 1 (Carl Flesch, ed.), and Wieniawski, *Études-Caprices,* Op. 18 (Hans Sitt, ed.), both originally published by C. F. Peters, Leipzig, n.d., and of Wieniawski, *L'École Moderne,* Op. 10, originally published in an unidentified French edition. A glossary has been added in the Dover edition, titles of the Paganini *Caprices* have been slightly amplified, including identification of their keys, and an English translation of three subtitles has been supplied in *L'École Moderne.*

Library of Congress Cataloging-in-Publication Data

Caprices and études for solo violin / Nicolò Paganini & Henryk Wieniawski.
p. cm.
Third work for 2 violins.
First work previously published: Leipzig : C.F. Peters; 2nd work previously published: unidentified French edition, n.d.; 3rd work previously published: Leipzig : C.F. Peters.
Contents: Caprices for violin, op. 1 / Nicolò Paganini—L'école moderne, op. 10 ; Études-caprices, op. 18 / Henryk Wieniawski.
ISBN 0-486-27883-2
1. Violin music. 2. Violin music (Violins (2)) I. Paganini, Nicolò, 1782–1840. Caprices, violin, M.S. 25. 1993. II. Wieniawski, Henri, 1835–1880. École moderne. 1993. III. Wieniawski, Henri, 1835–1880. Études-caprices. 1993.
M41.C32 1993 93-40690
CIP
M

Manufactured in the United States of America
Dover Publications, Inc., 31 East 2nd Street, Mineola, N.Y. 11501

CONTENTS

Nicolò Paganini

CAPRICES
for Violin, Op. 1

Caprice No. 1 in E Major 2
Caprice No. 2 in B Minor 4
Caprice No. 3 in E Minor 6
Caprice No. 4 in C Minor 7
Caprice No. 5 in A Minor 10
Caprice No. 6 in G Minor 12
Caprice No. 7 in A Minor 14
Caprice No. 8 in E-flat Major 16
Caprice No. 9 in E Major 18
Caprice No. 10 in G Minor 20
Caprice No. 11 in C Major 22
Caprice No. 12 in A-flat Major 24
Caprice No. 13 in B-flat Major 26
Caprice No. 14 in E-flat Major 27
Caprice No. 15 in E Minor 28
Caprice No. 16 in G Minor 30
Caprice No. 17 in E-flat Major 32
Caprice No. 18 in C Major 34
Caprice No. 19 in E-flat Major 36
Caprice No. 20 in D Major 38
Caprice No. 21 in A Major 39
Caprice No. 22 in F Major 40
Caprice No. 23 in E-flat Major 42
Caprice No. 24 in A Minor 43

Henryk Wieniawski

L'ÉCOLE MODERNE
for Solo Violin, Op. 10

1. Le Sautillé *(Exercice)* 49
2. La Vélocité *(Exercice)* 50
3. L'Étude 52
4. Le Staccato 56
5. Alla Saltarella 58

6. Prélude 60
7. La Cadenza 62
8. Le Chant du Bivouac 64
Les Arpèges: *Variations on the Austrian National Anthem* 66
Exercices en Trilles 71
Excerpt from *Souvenir de Moscou*, Op. 6
Excerpt from a Cadenza for the Beethoven Violin Concerto

ÉTUDES-CAPRICES
for Violin, Op. 18
(with the Accompaniment of a Second Violin)

Étude-Caprice No. 1 in G Minor 74
Étude-Caprice No. 2 in E-flat Major 81
Étude-Caprice No. 3 in D Major 86
Étude-Caprice No. 4 in A Minor 91
Étude-Caprice No. 5 in E Major 96
Étude-Caprice No. 6 in D Major 99
Étude-Caprice No. 7 in C Minor 105
Étude-Caprice No. 8 in F Major 109

GLOSSARY

à la [7me] position, in the [7th] position
arpèges, arpeggios
avec beaucoup de puissance de son, with a powerful sonority
beaucoup d'égalité, very evenly
(le) chant du bivouac, (the) song of the night-watch
de toute la longueur de l'archet, with a full bow
du talon, at the heel of the bow
effect [effet], effect (actual sounds)
étude, study
exercice, exercise, drill
exercices en trilles, trill exercises
Fr. [am Frosch], at the nut of the bow
imitando il Corno [il Flauto], a horn-like [flute-like] sound
l', la, le, les, the
M. [Mitte], in the middle of the bow
main gauche, left hand
marquez bien le chant, bring out the melody
n'altérez pas le mouvement, don't change the tempo
prélude, prelude
restez, stay [on the same string, etc.]
sons harmoniques, harmonics
Sp. [an der Spitze], at the point of the bow
sur deux cordes, on two strings
thème, theme
vélocité, velocity, speed

Note: In Wieniawski's *Études-Caprices,* all playing instructions in French are translated in both German and English footnotes.

CAPRICES AND ETUDES

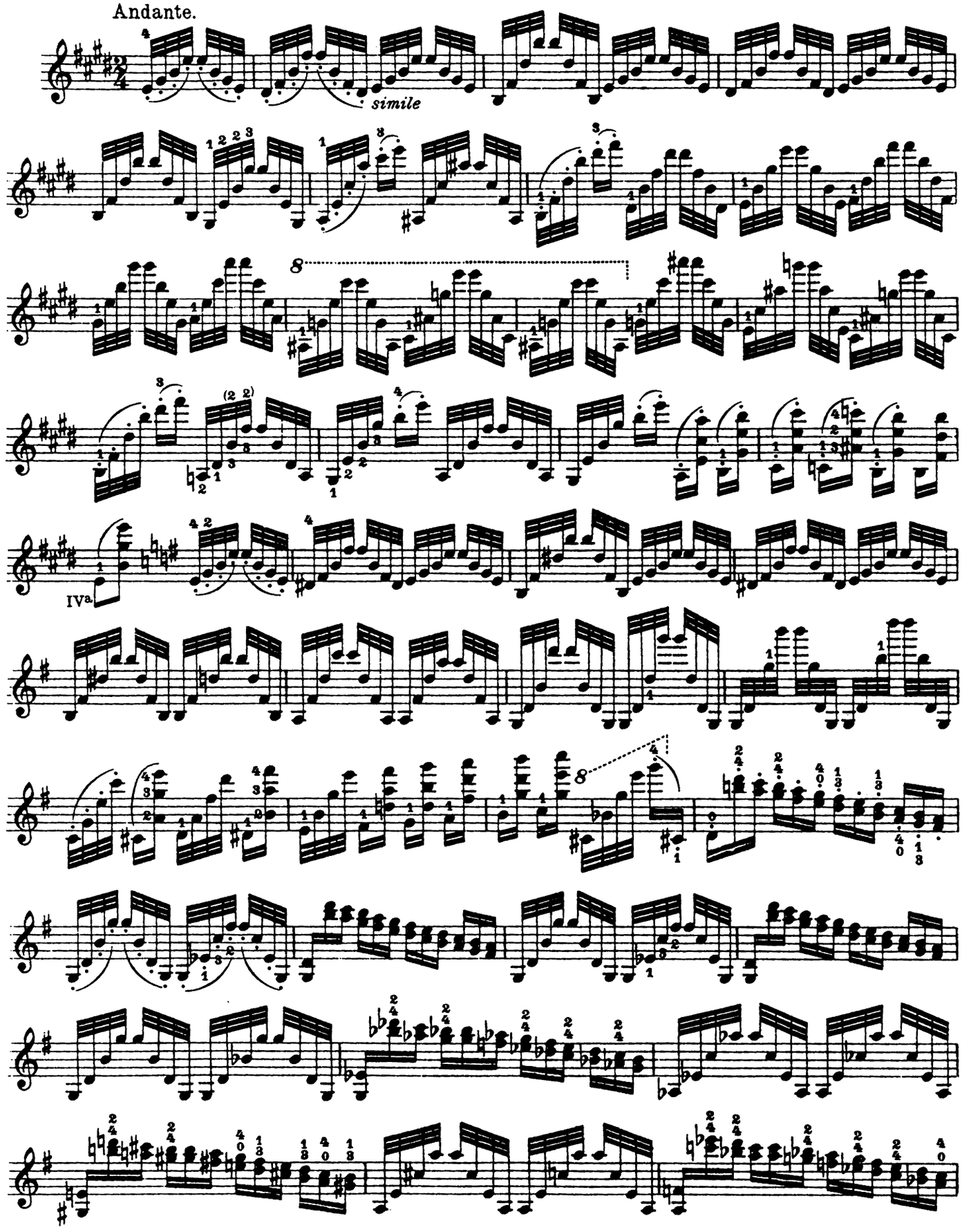
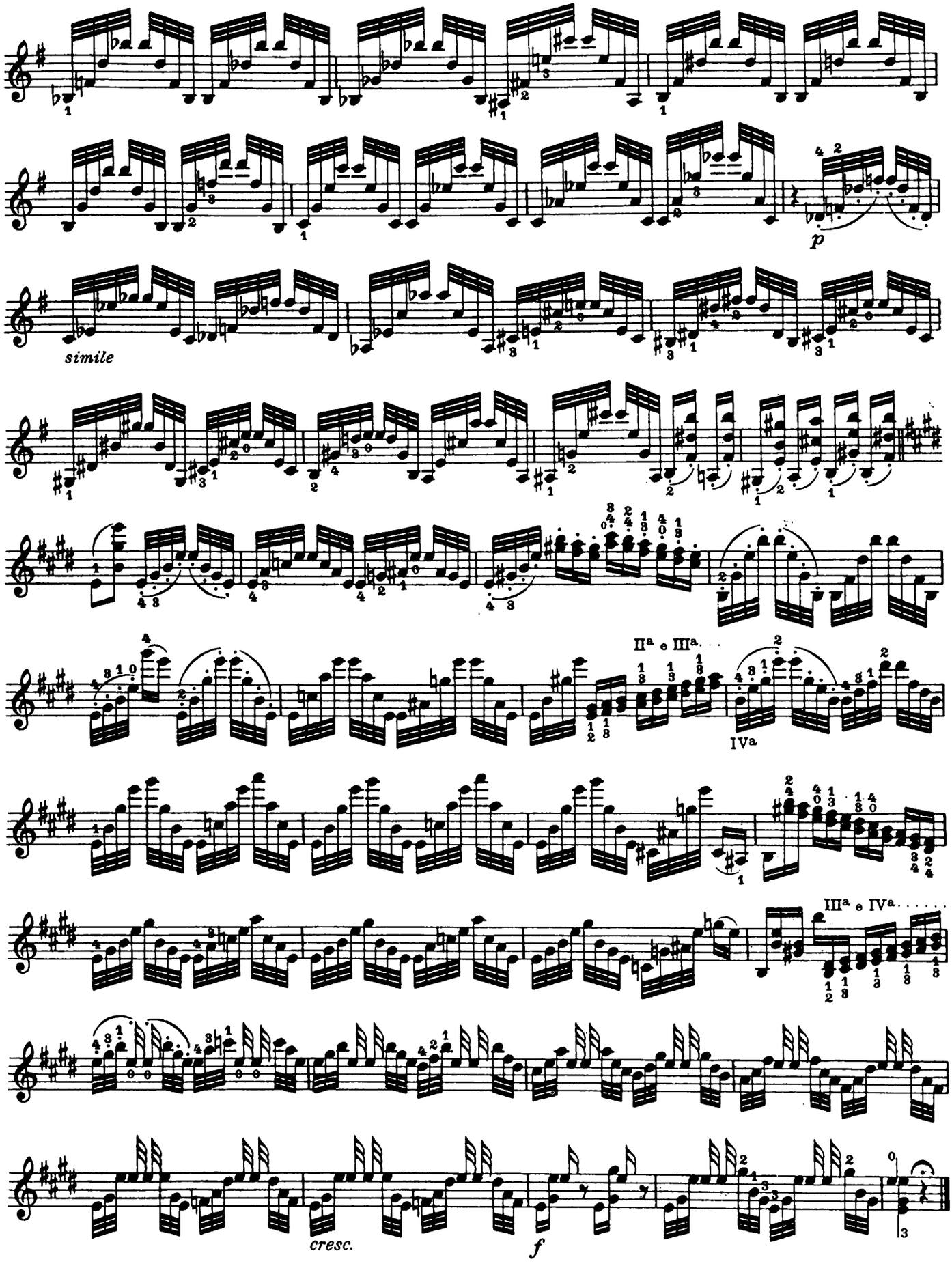
Nicolò Paganini

CAPRICES
for Violin, Op. 1

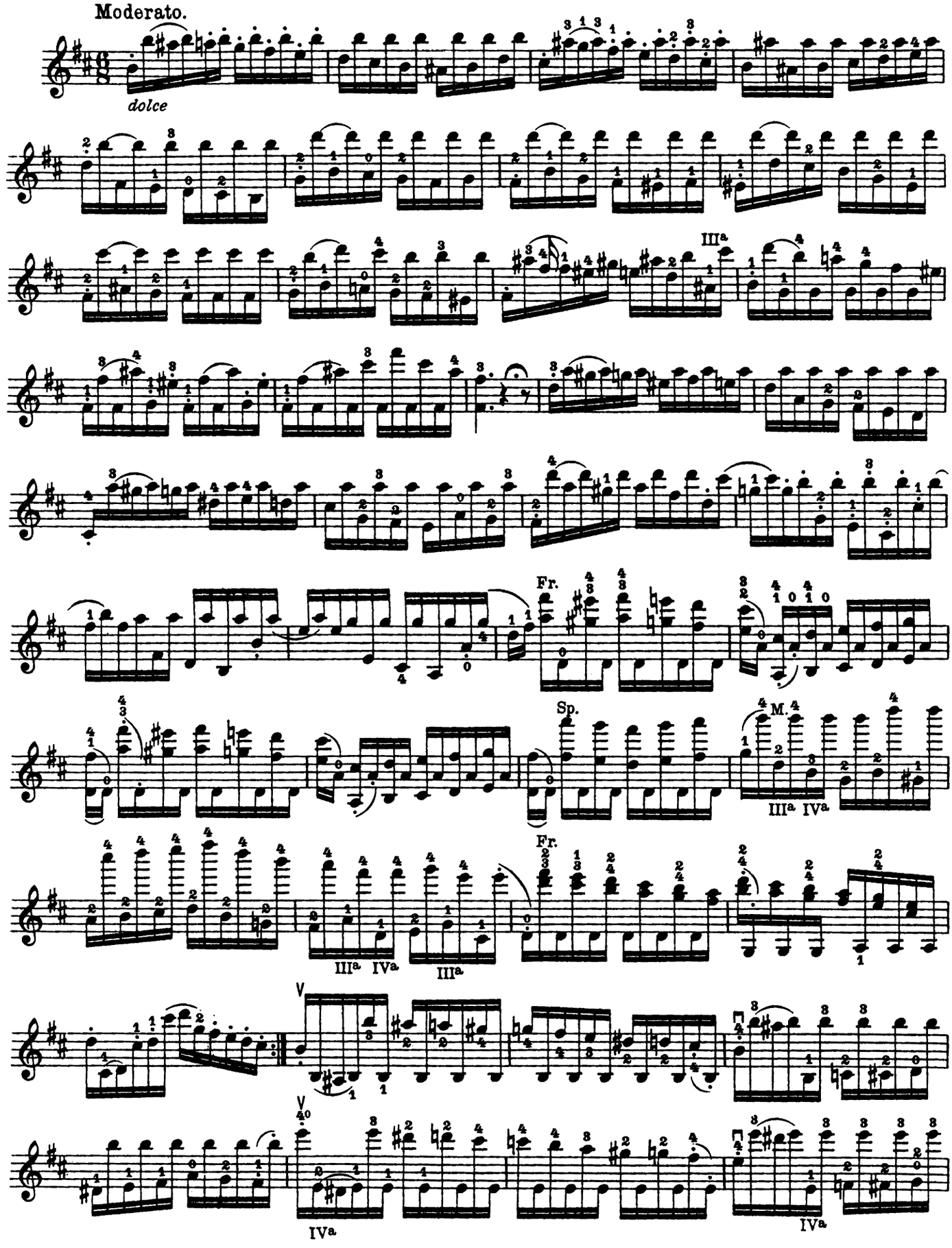
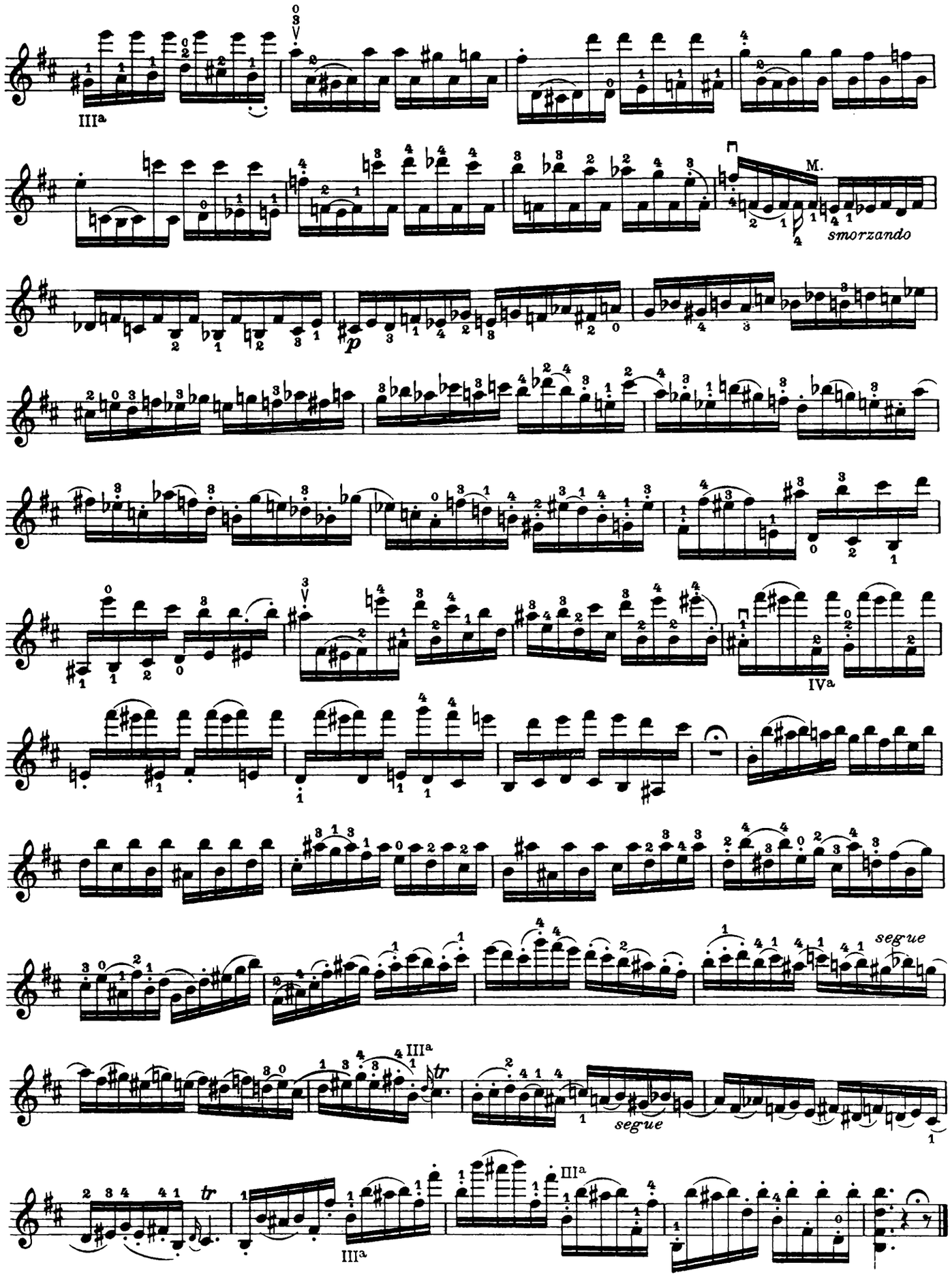
Edited by Carl Flesch

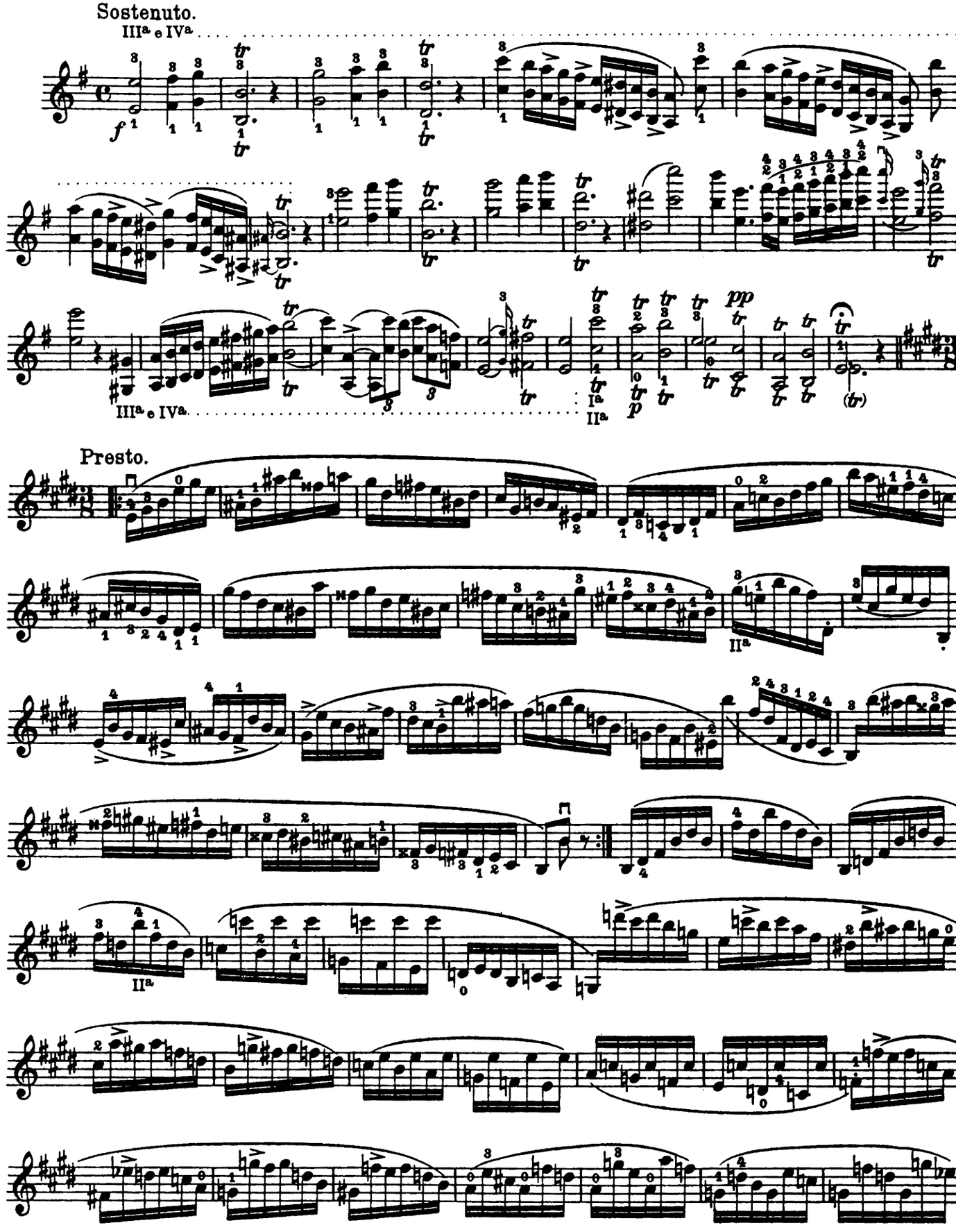
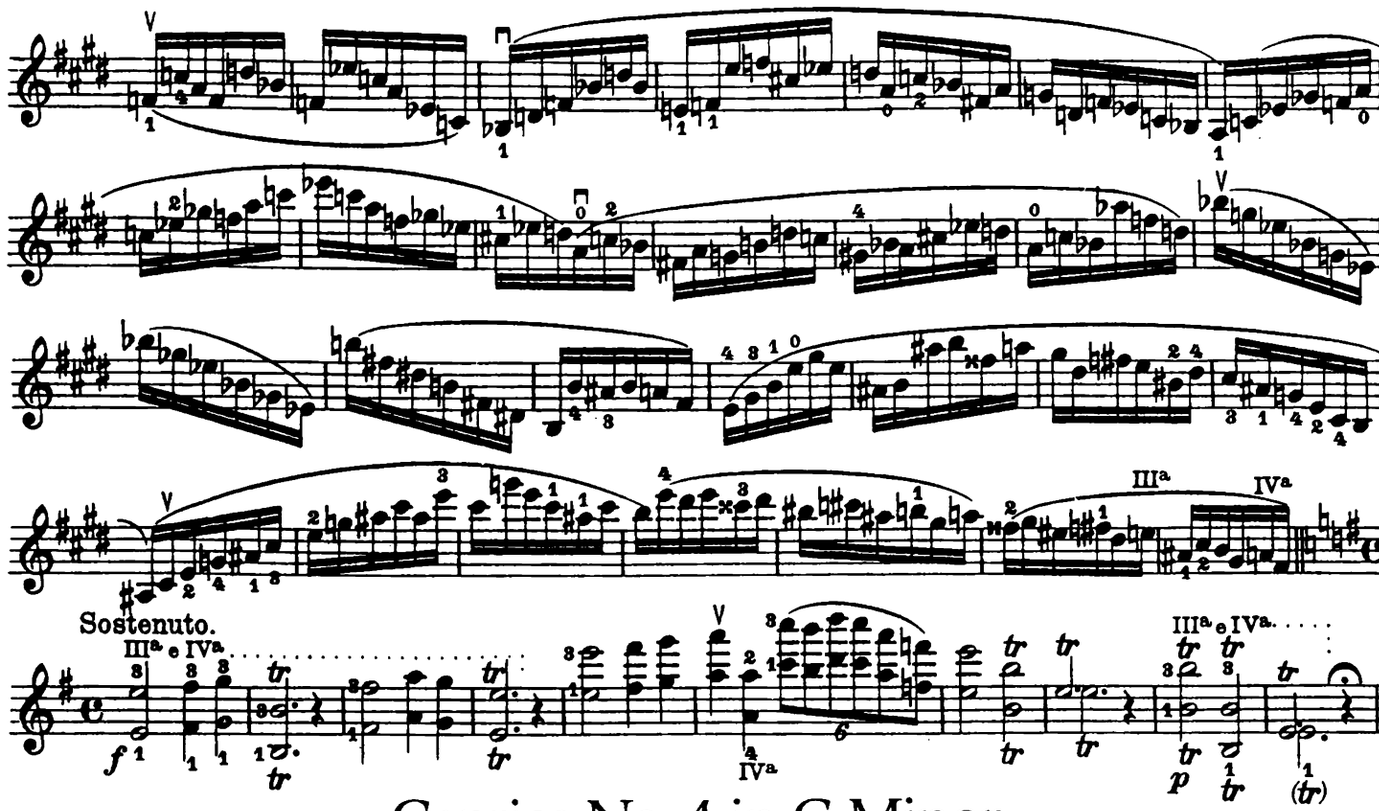
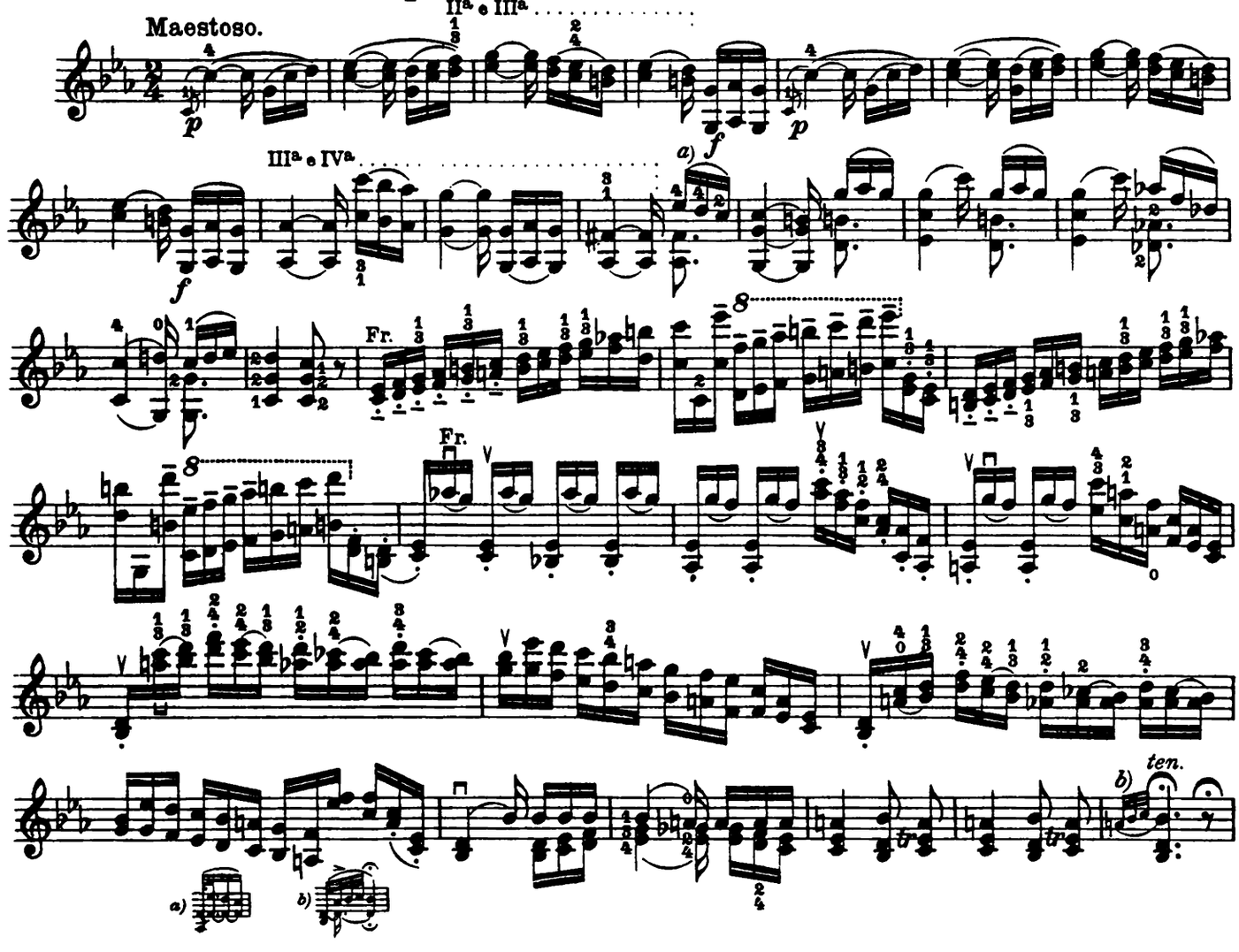
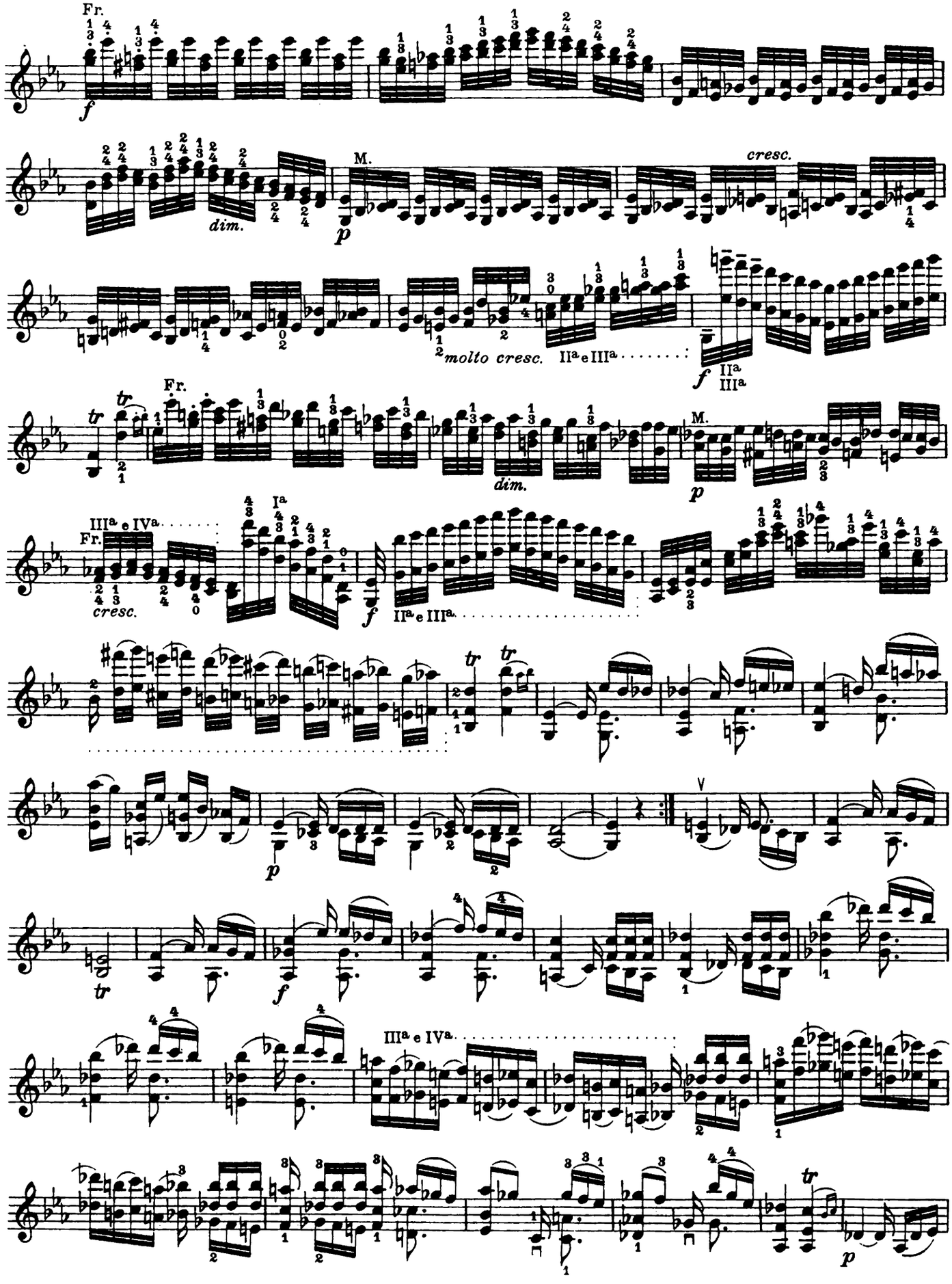
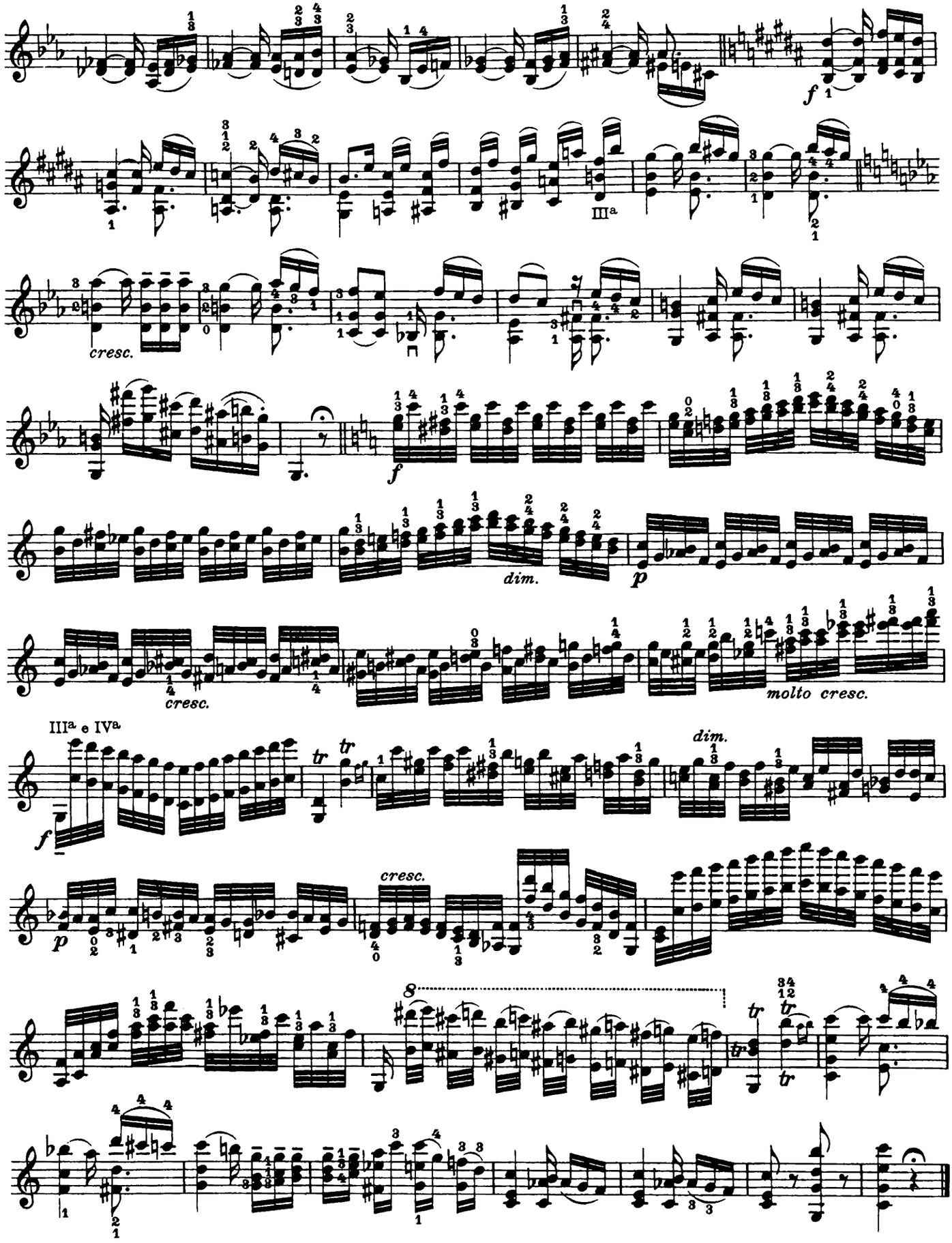
Fr. : Am Frosch - *au talon - at the nut.*
M. : Mitte - *au milieu - in the middle.*
Sp. : An der Spitze - *à la pointe - at the point.*

Caprice No. 1 in E Major

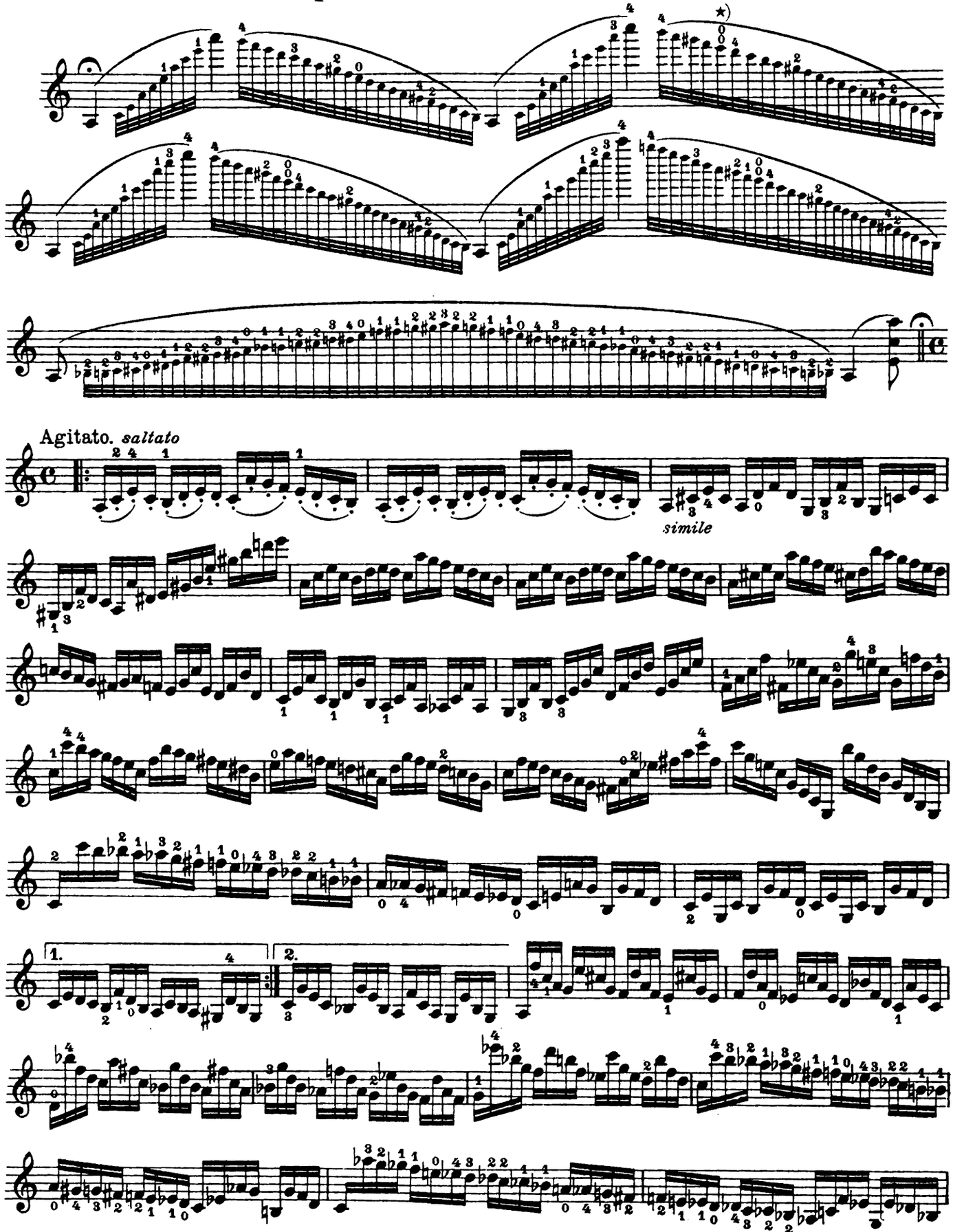


p
simile
IIa e IIIa.
IVa
IIIa e IVa.
cresc.
f

Caprice No. 2 in B Minor

III^a
M.
smorzando
p
IV^a
segue
segue
III^a
III^a
III^a
tr
tr

Caprice No. 3 in E Minor

Caprice No. 4 in C Minor

Fr.
f
dim.
M.
p
cresc.
molto cresc.
IIª e IIIª
f
IIª
IIIª
tr
Fr.
dim.
M.
p
IIIª e IVª
Fr.
cresc.
Iª
f
IIª e IIIª
tr
tr
p
V
tr
f
IIIª e IVª
p

f
III^a
cresc.
f
dim.
p
cresc.
molto cresc.
III^a e IV^a
f
dim.
p
cresc.
8
tr

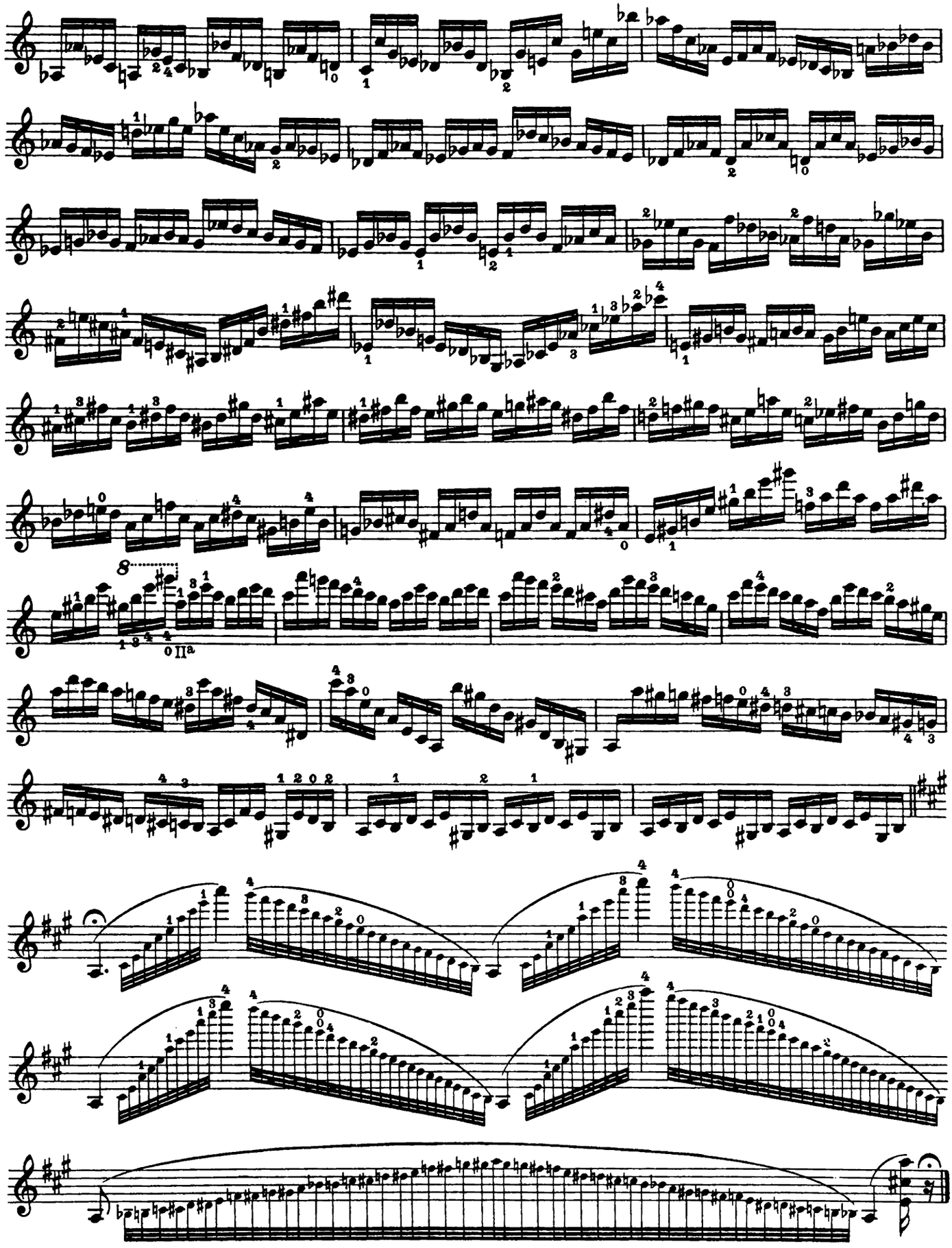
Caprice No. 5 in A Minor

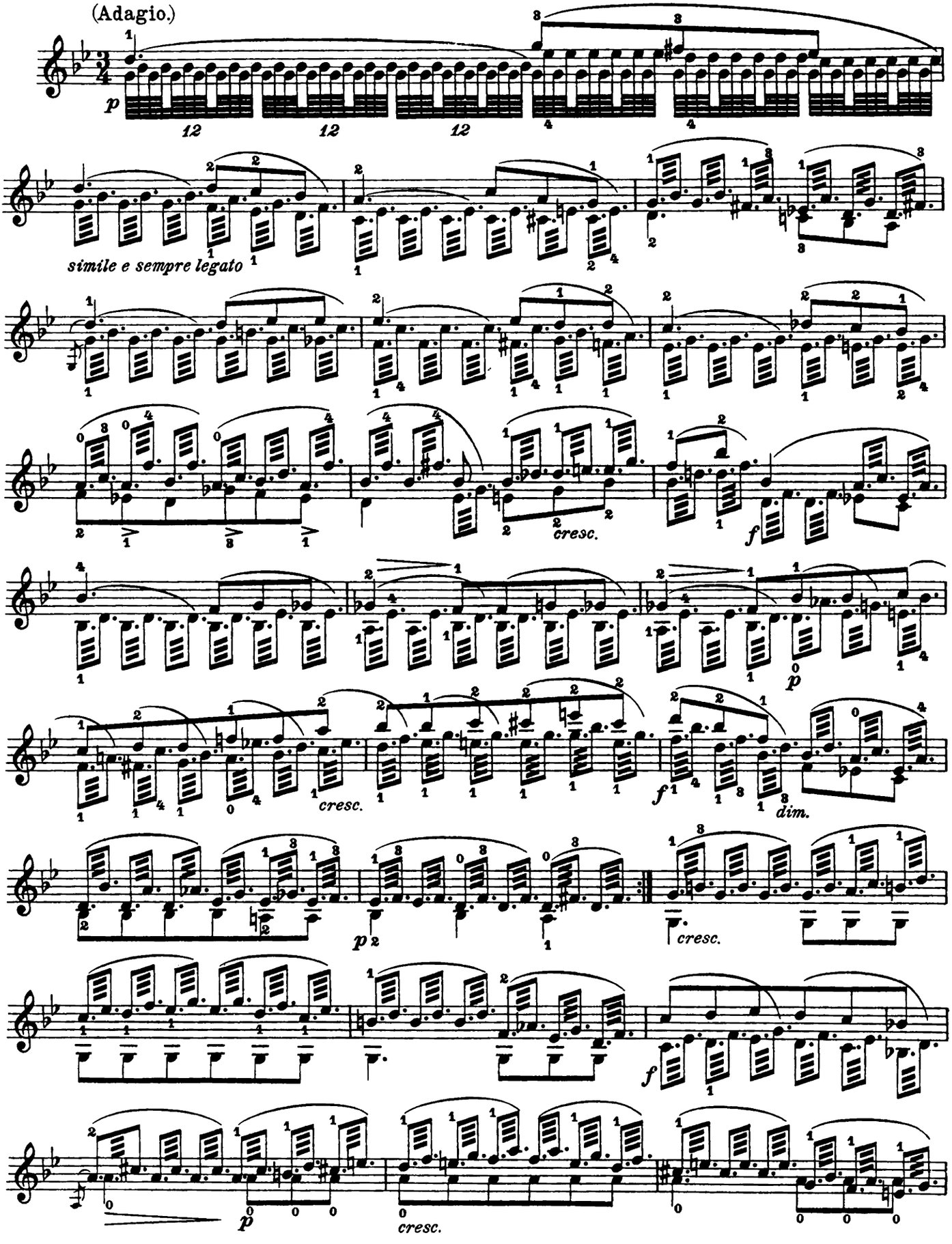
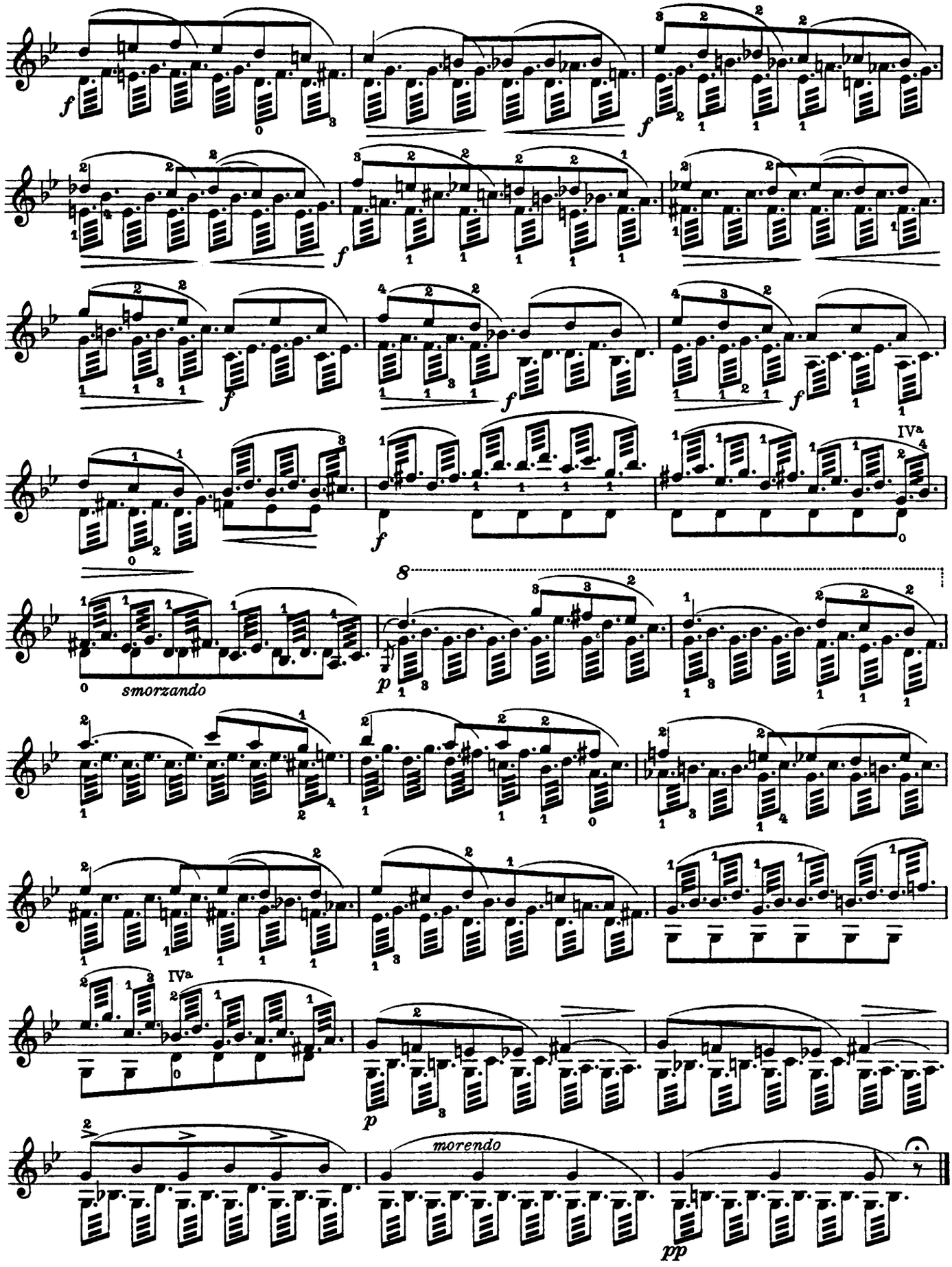


*) Die 2 übereinanderstehenden Nullen bedeuten, daß das *E* gar nicht gegriffen zu werden braucht, da in dem schnellen Tempo die leere Saite eine Oktave höher klingt.

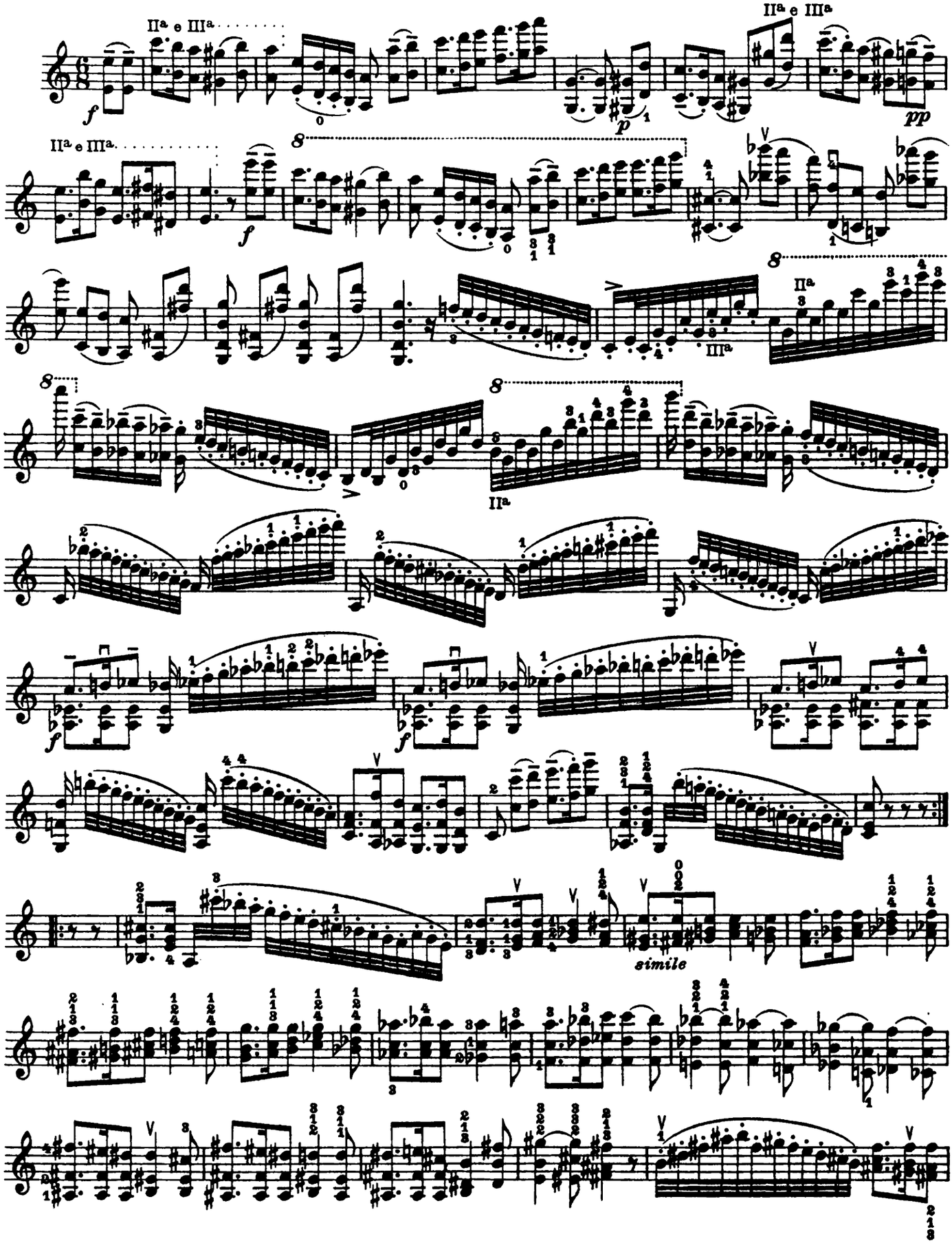
*) *Au lieu de la note marquée de deux zéros (8) prenez la corde à vide, puisque cette dernière sonne toujours une octave plus haut dans les traits de grande vitesse.*

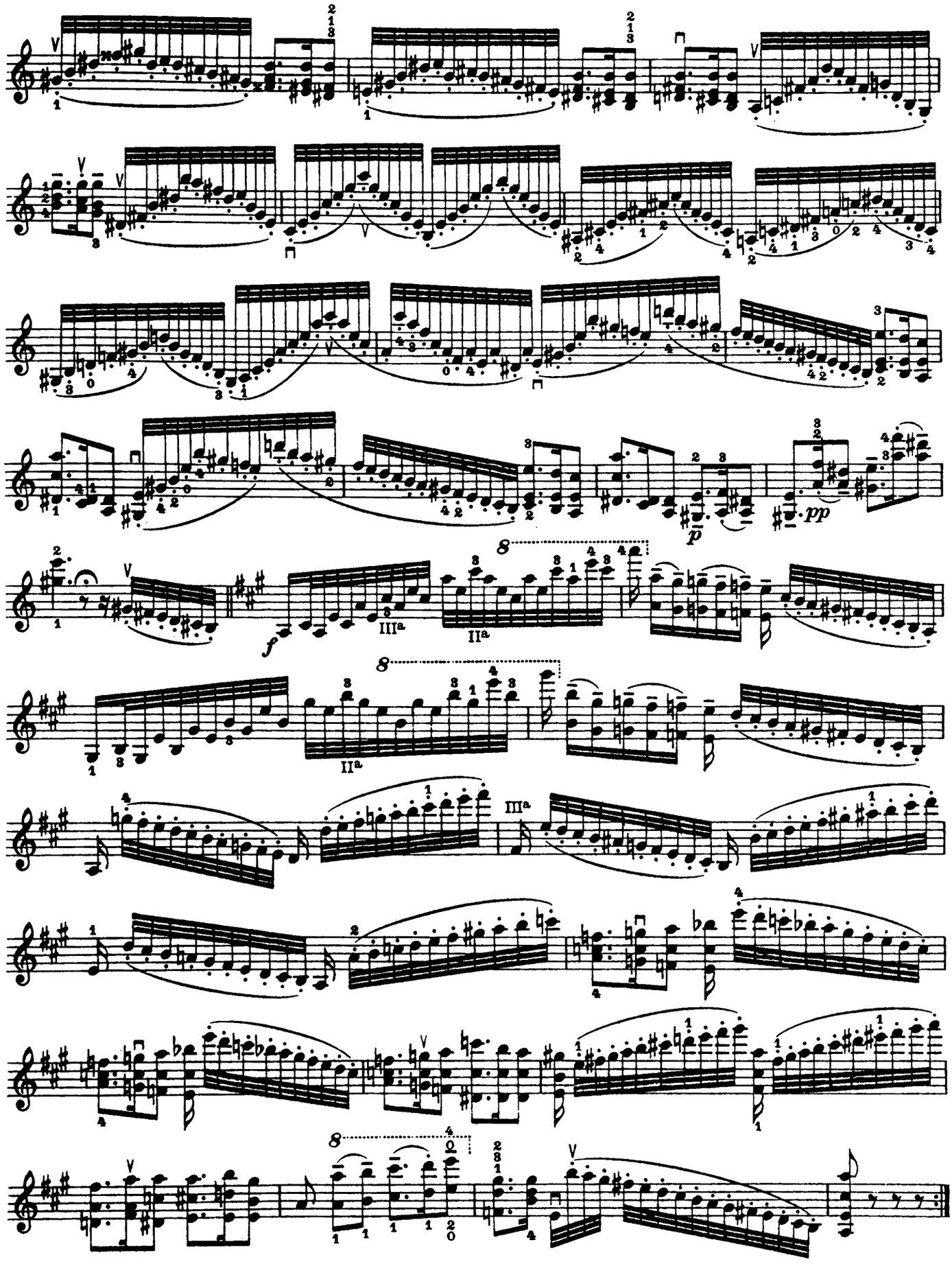
*) The two noughts written one above the other indicate that the note *E* need not be taken at all, as in the quick time the open string sounds an octave higher.

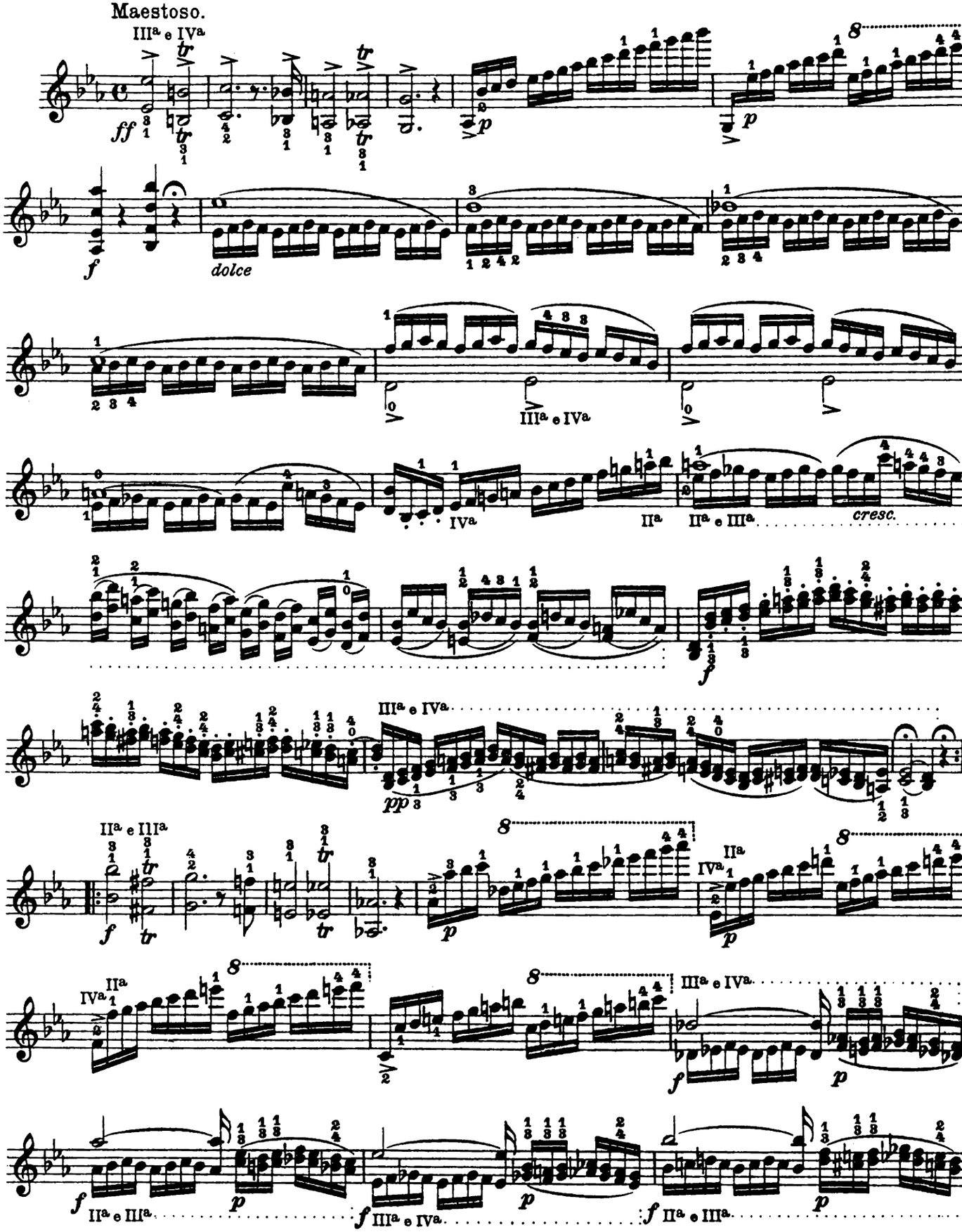
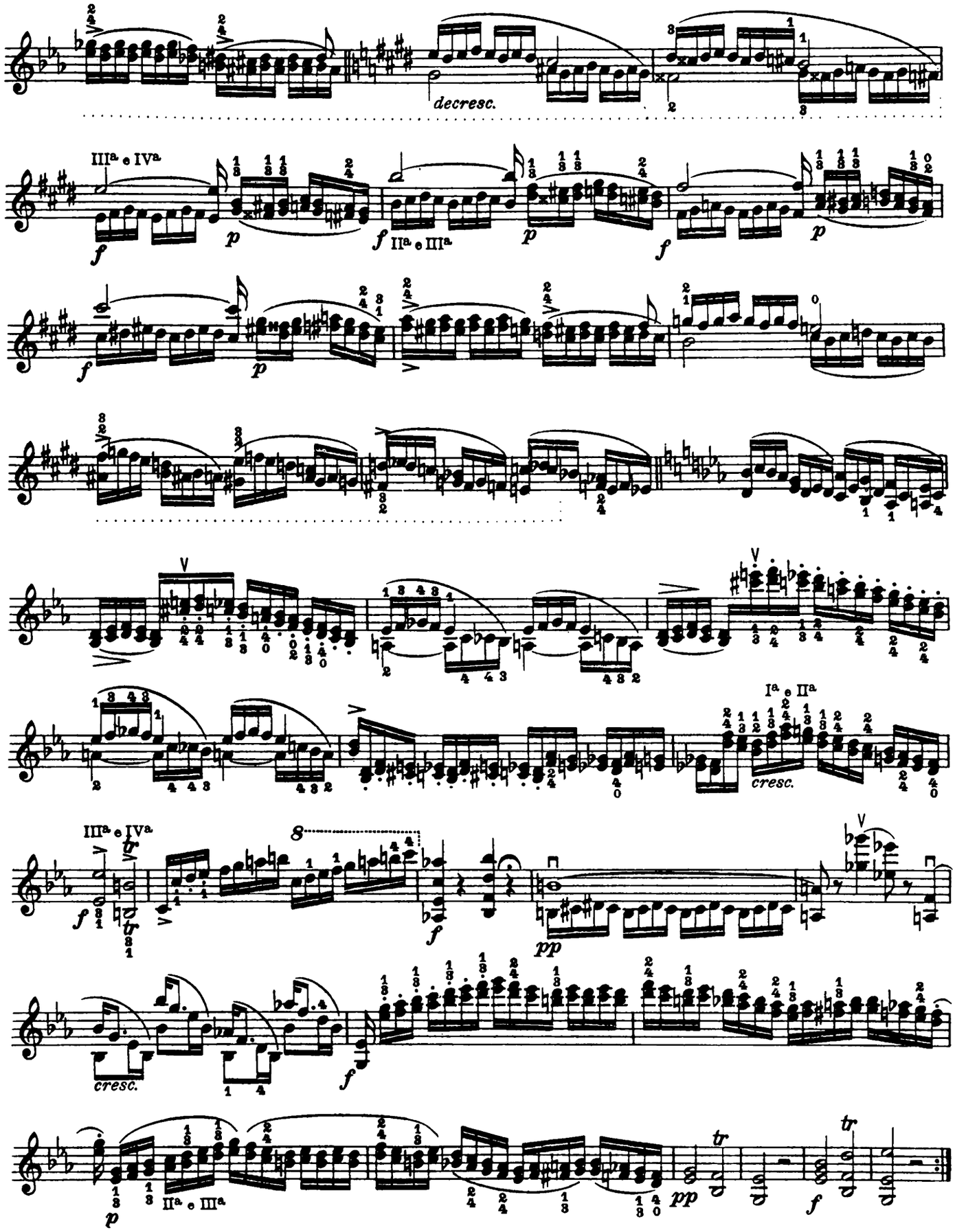


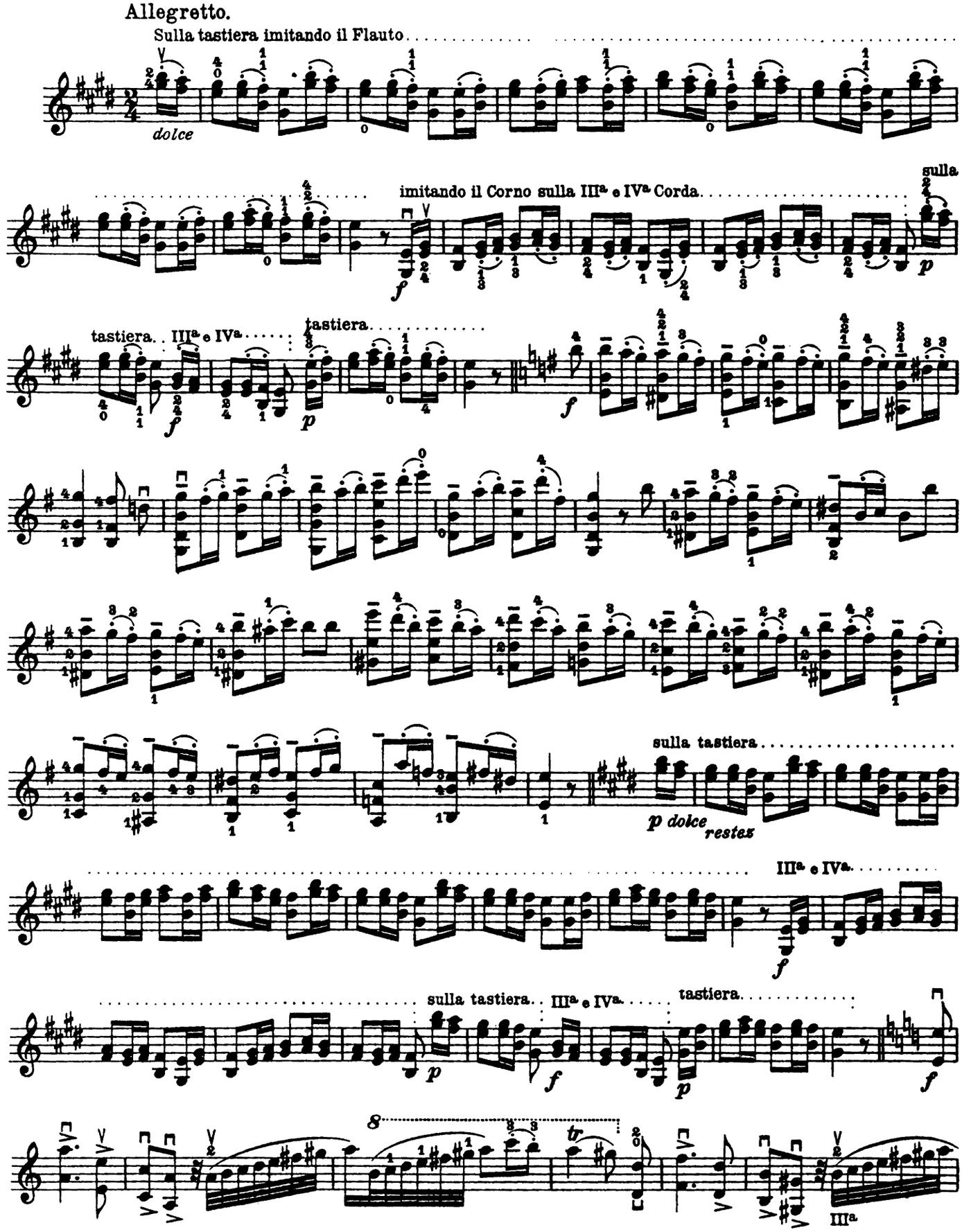
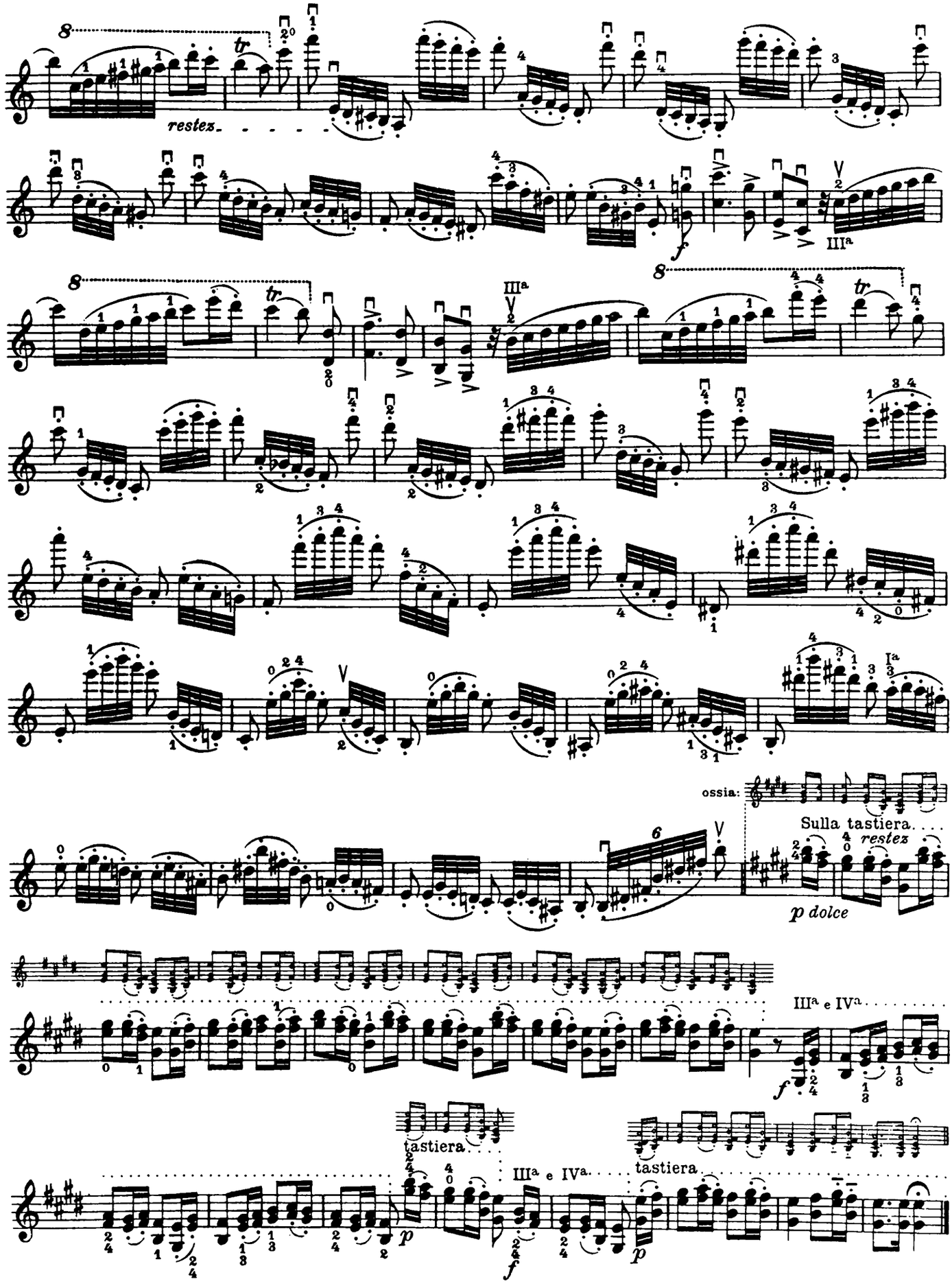
Caprice No. 6 in G Minor


f
f
f
f
f
f
IVa
smorzando
p
IVa
p
morendo
pp

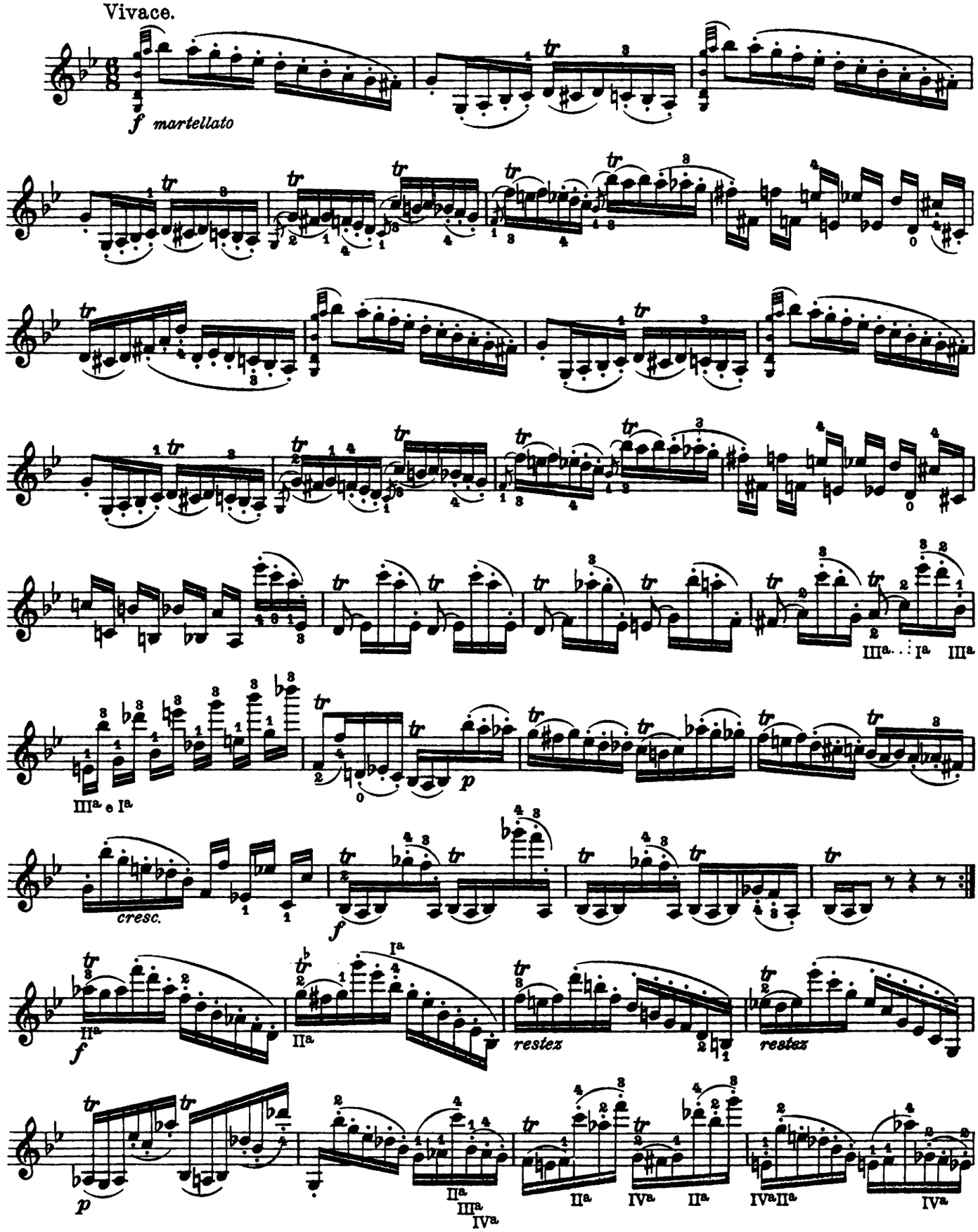
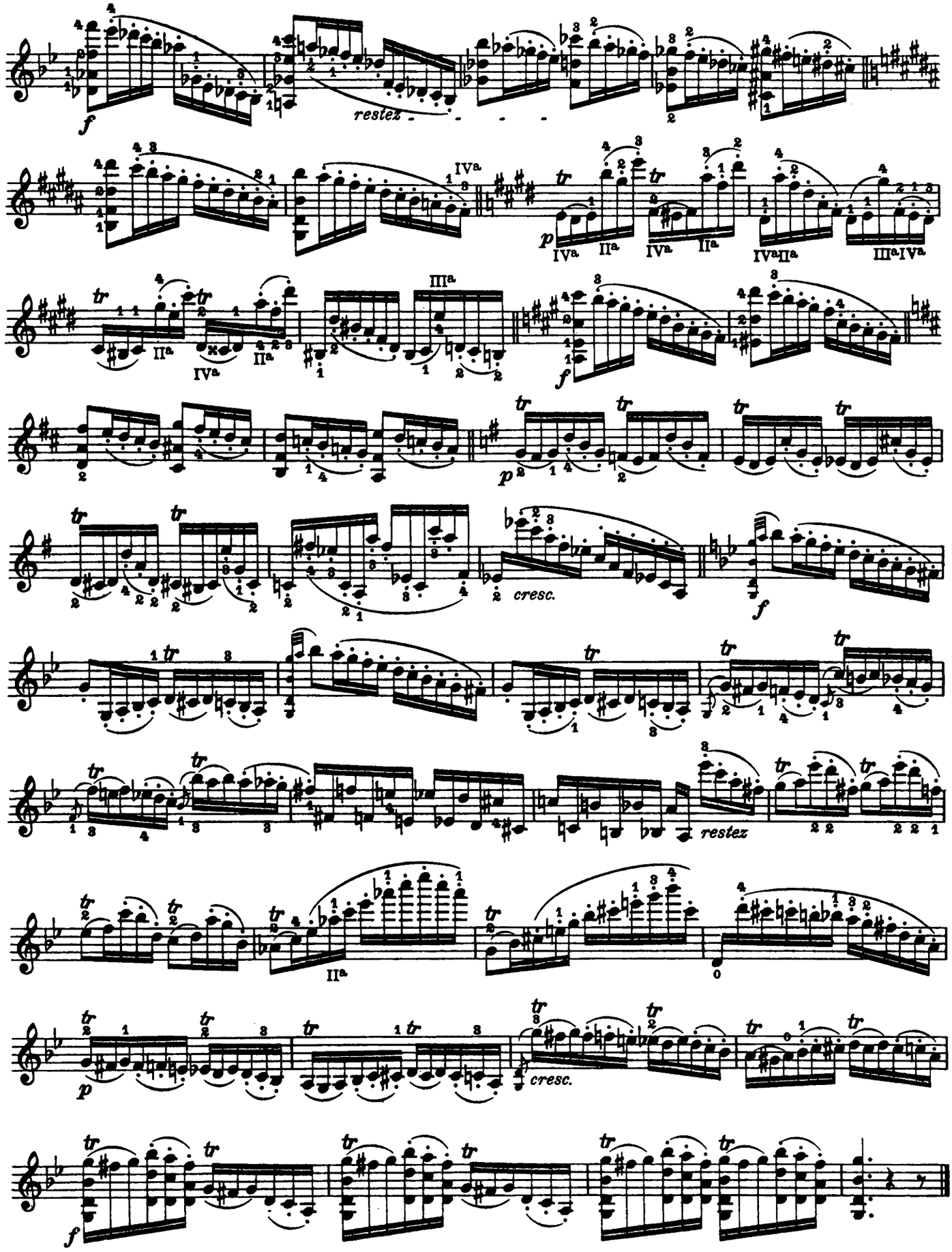
Caprice No. 7 in A Minor

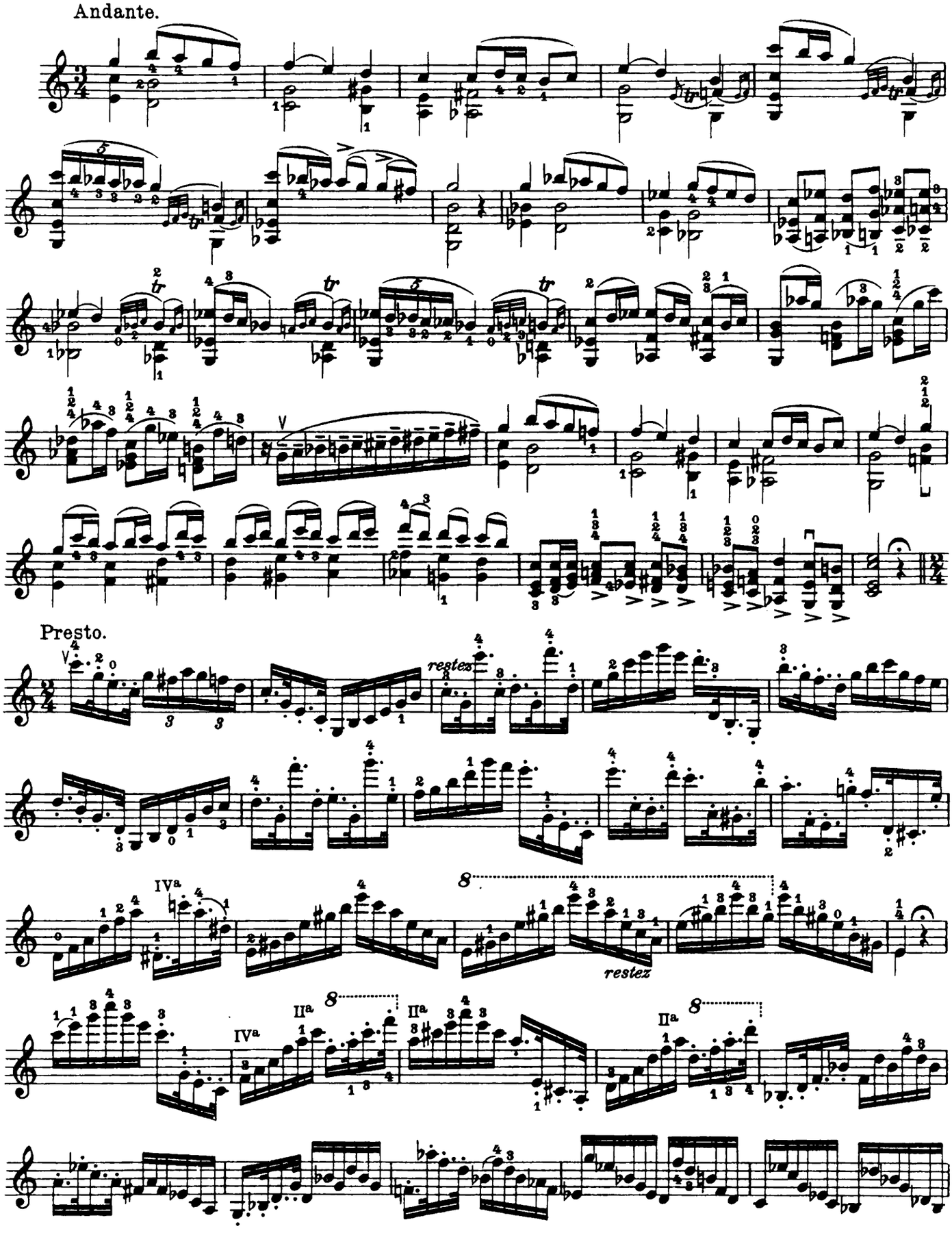
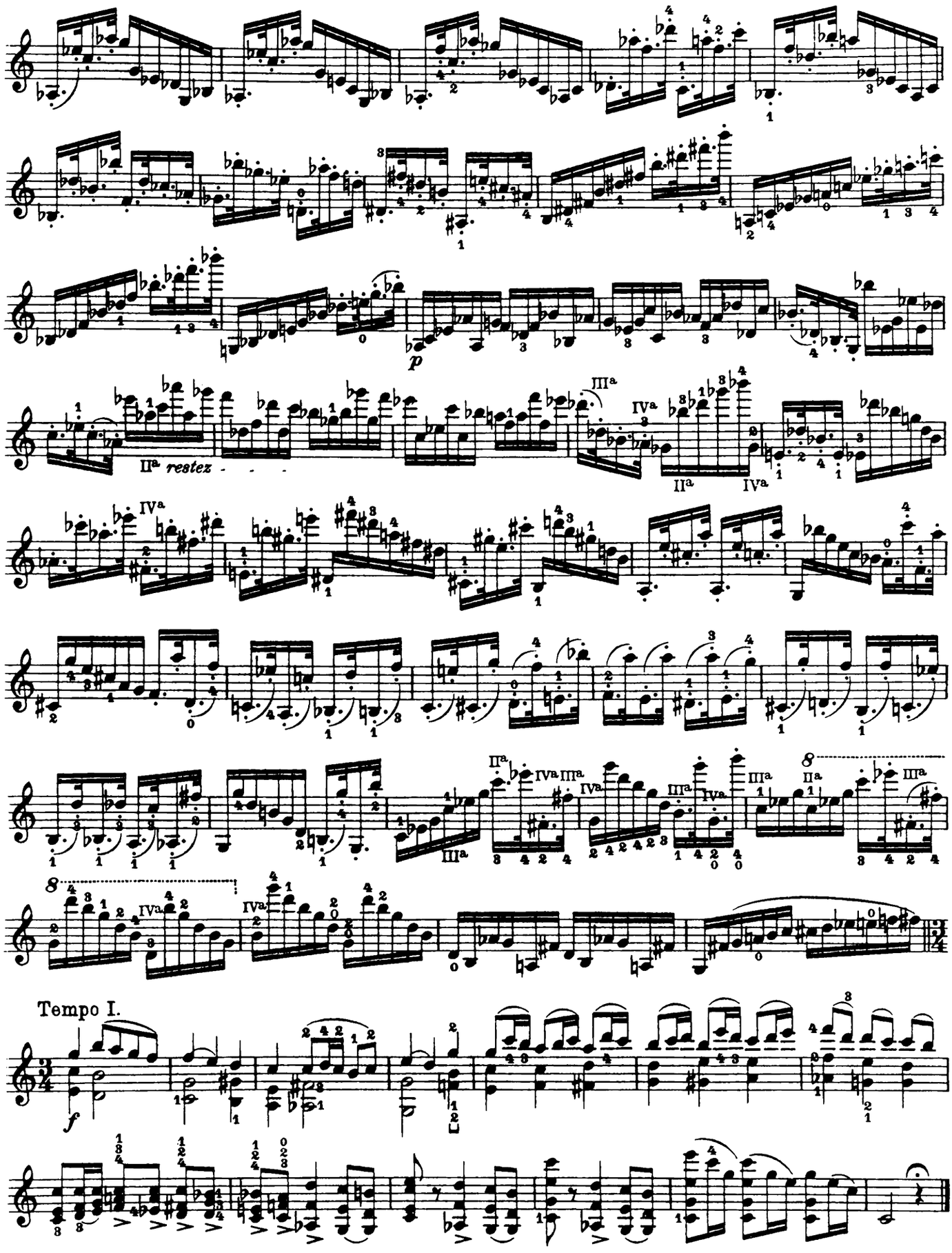


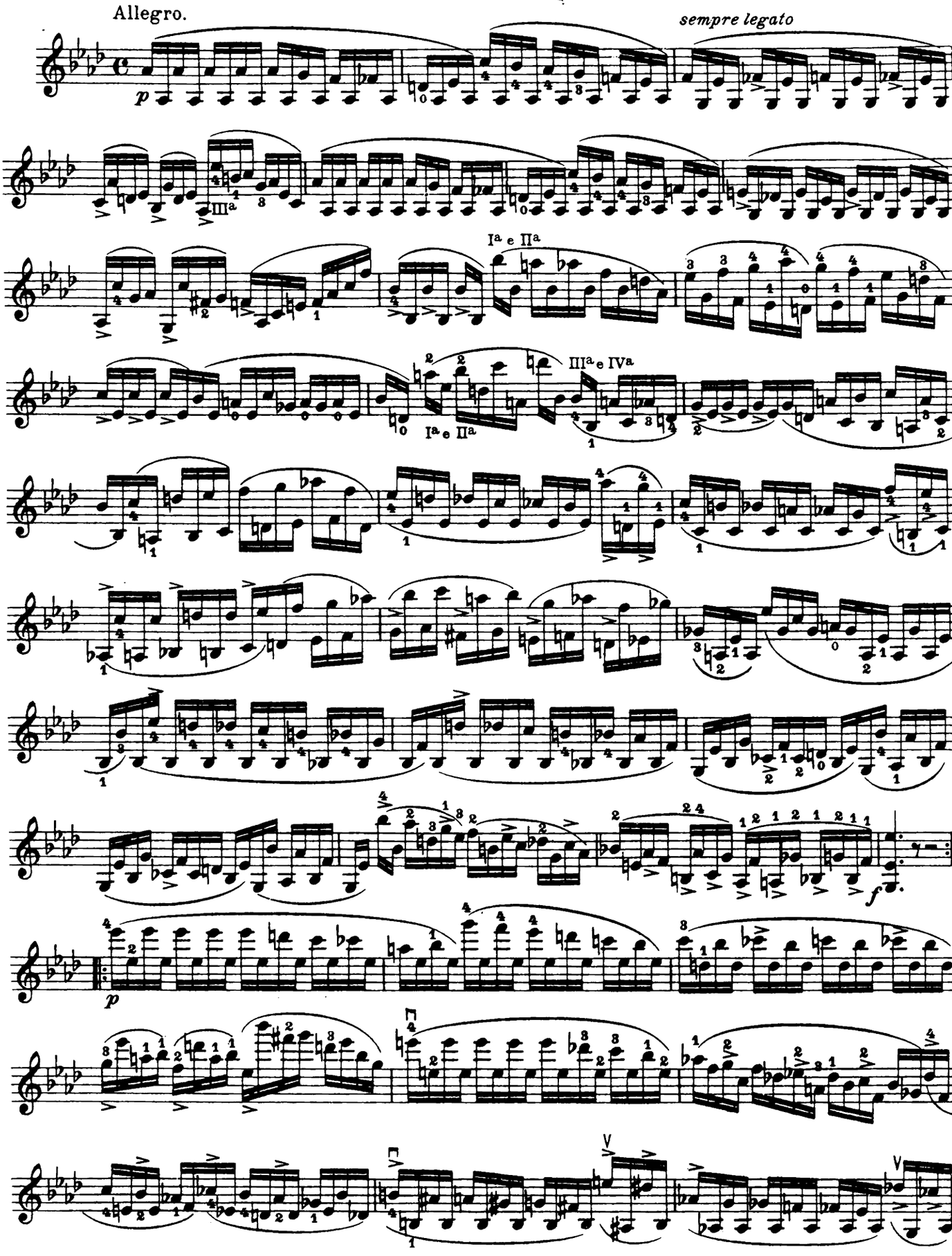
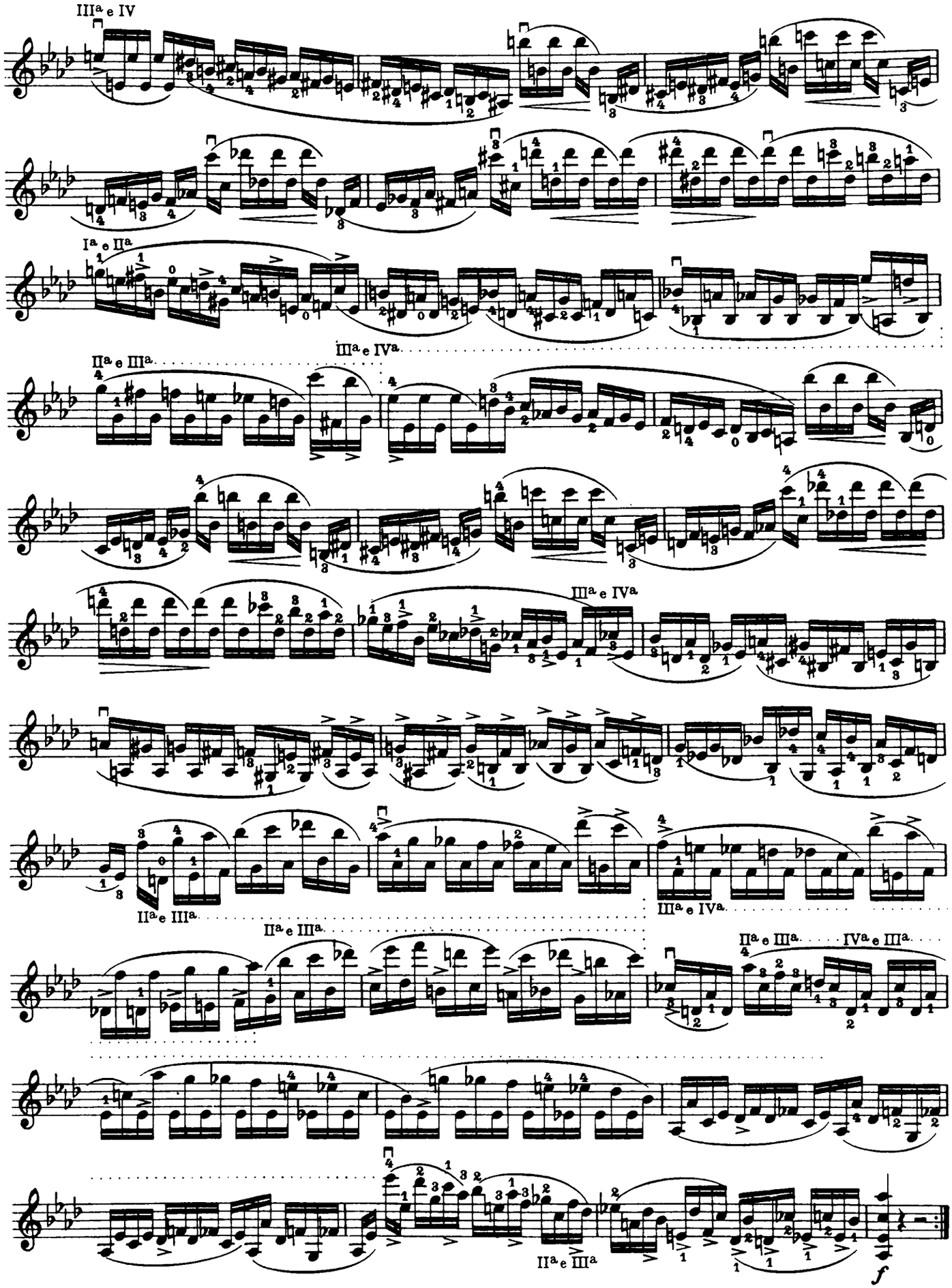

pp
f
III^a
II^a

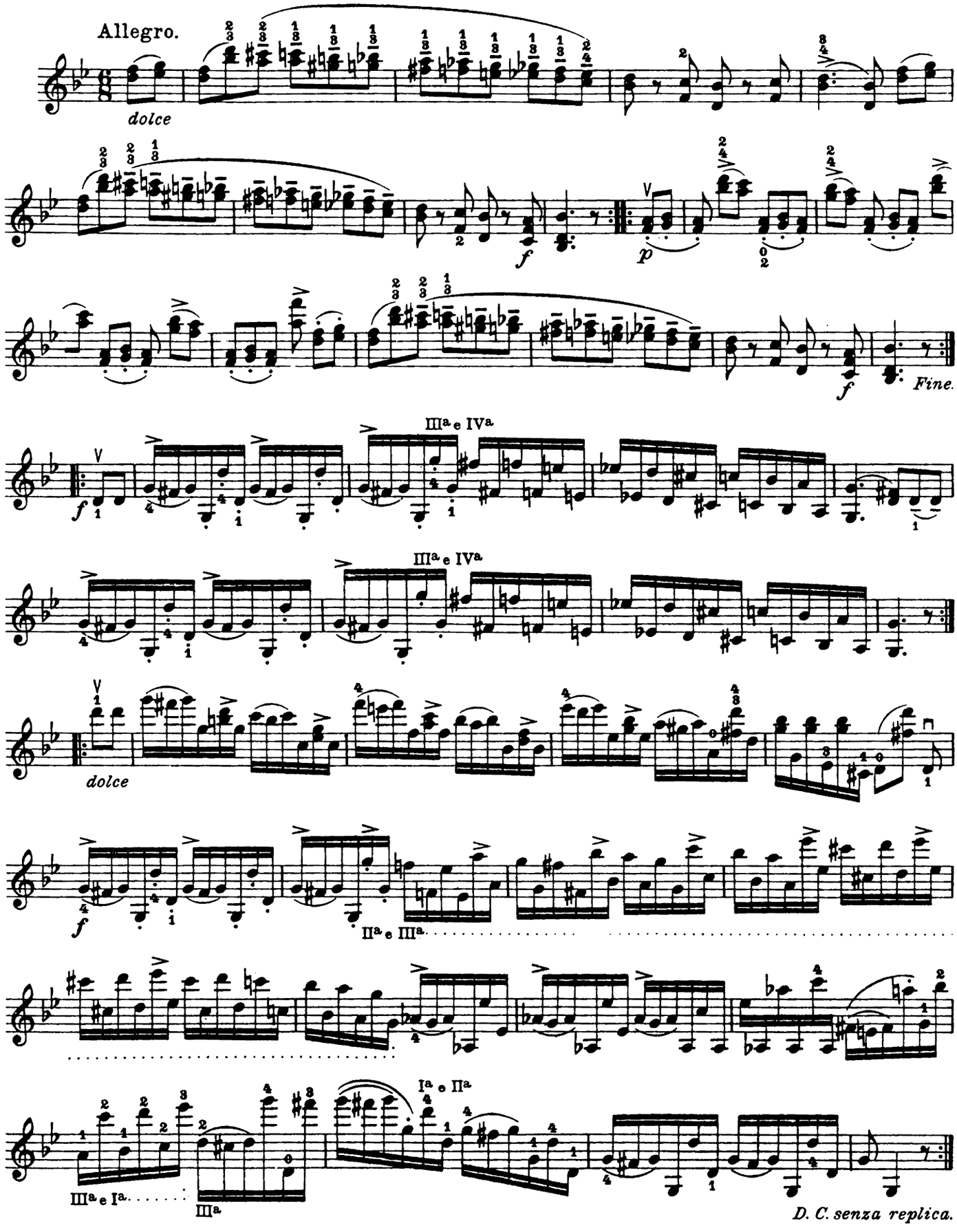
Caprice No. 8 in E-flat Major

decresc.
III^a e IV^a
II^a e III^a
I^a e II^a
cresc.
pp

Caprice No. 9 in E Major

restez
III^a
III^a
ossia:
Sulla tastiera. . . .
restez
p dolce
III^a e IV^a
tastiera
III^a e IV^a
tastiera

Caprice No. 10 in G Minor

f
restez
IVa
p
IVa IIa IVa IIa IVaIIa IIIaIVa
IIa
IVa
IIa
IIIa
f
p
cresc.
f
restez
IIa
0
p
cresc.
f

Caprice No. 11 in C Major

p
IIa restez - - -
IIIa
IVa
IIa
IVa
IIa
IVa
IIIa
IVa
IIIa
IVa
IIIa
IIa
IVa
IIIa
IIIa
IIa
IIIa
8
8
IVa
IVa
Tempo I.
f

Caprice No. 12 in A-flat Major

IIIa e IV
Ia e IIa
IIa e IIIa
IIIa e IVa
IIIa e IVa
IIa e IIIa
IIIa e IVa
IIa e IIIa
IIa e IIIa
IVa e IIIa
IIa e IIIa
f

Caprice No. 13 in B-flat Major

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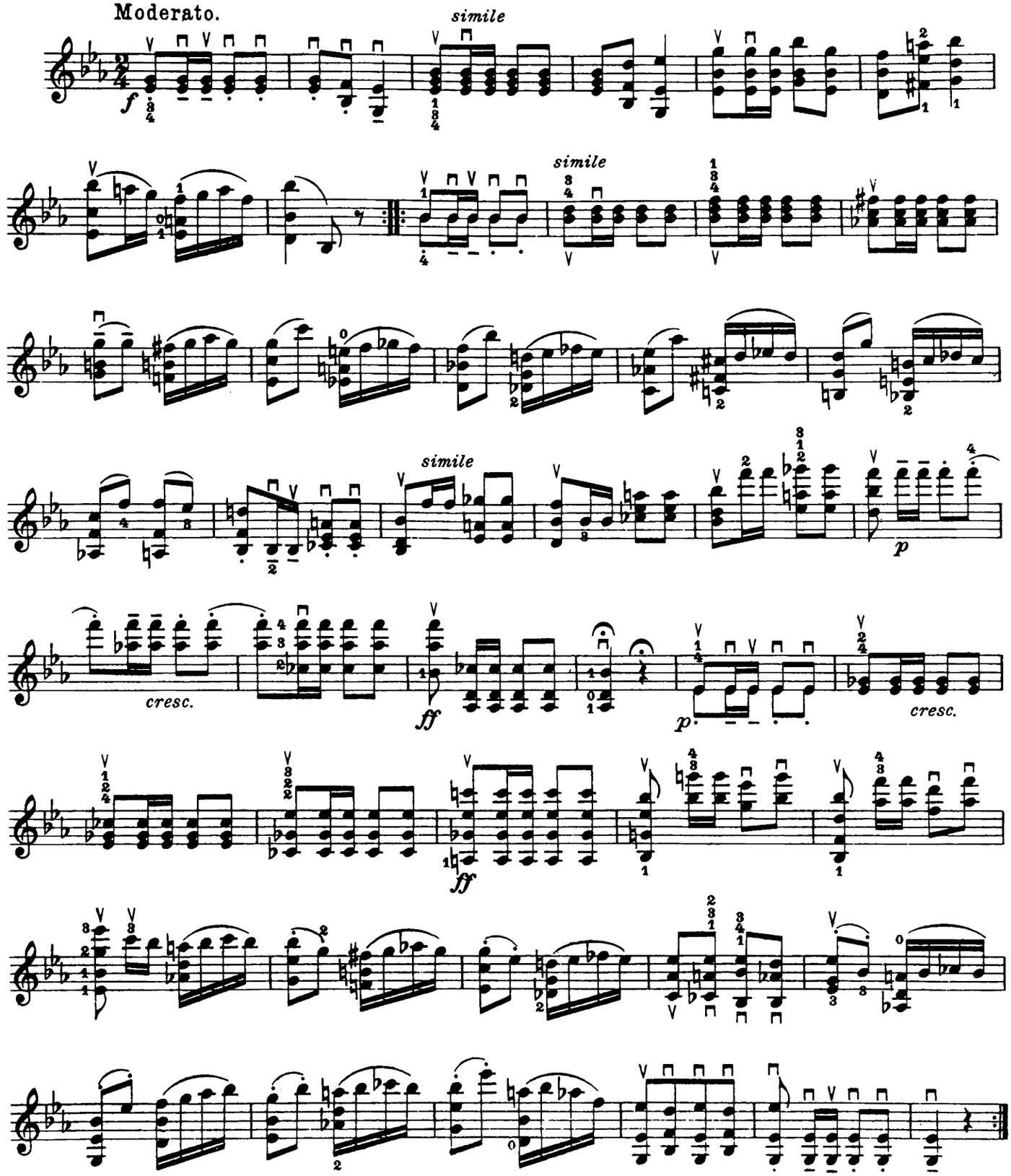
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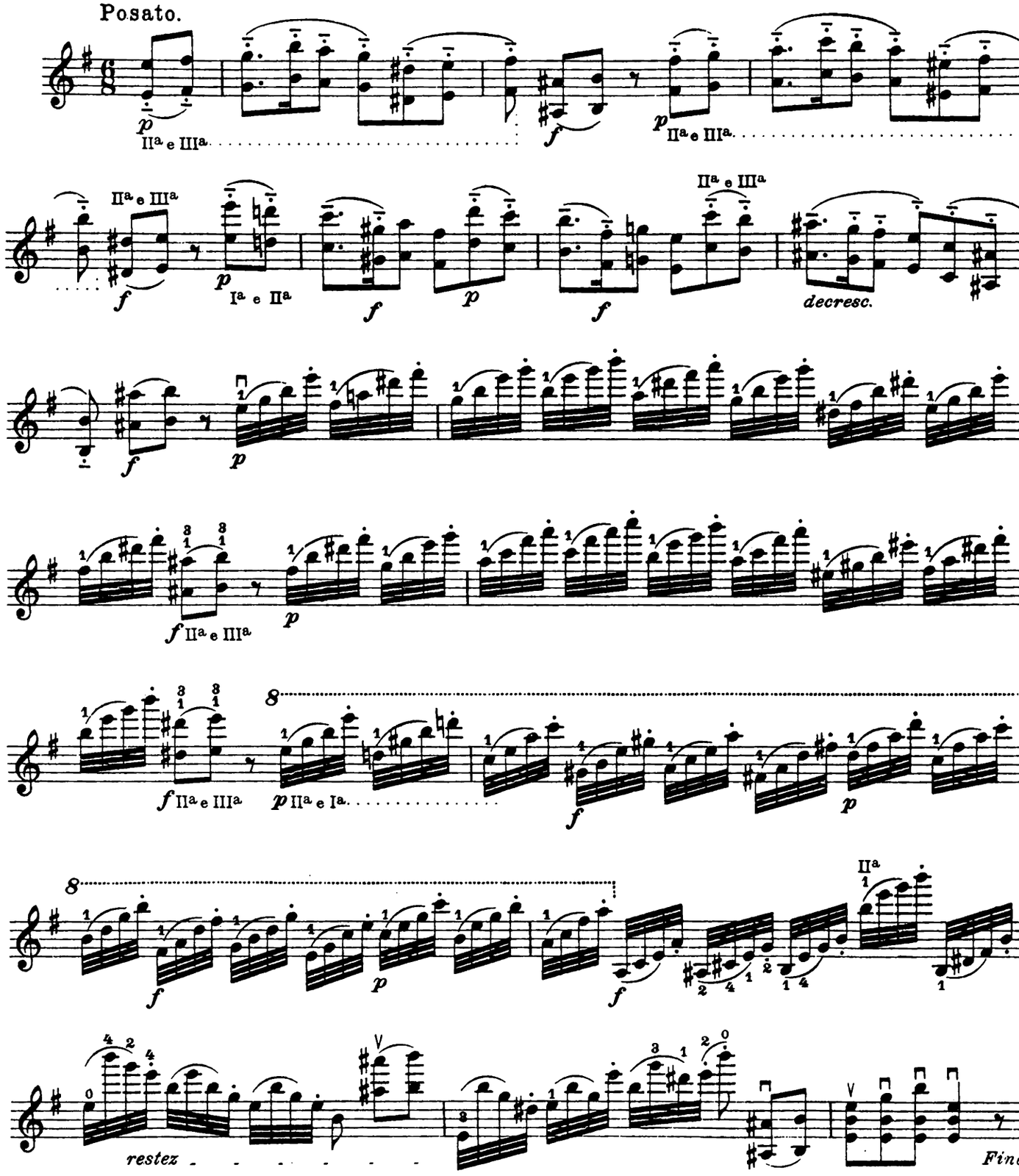
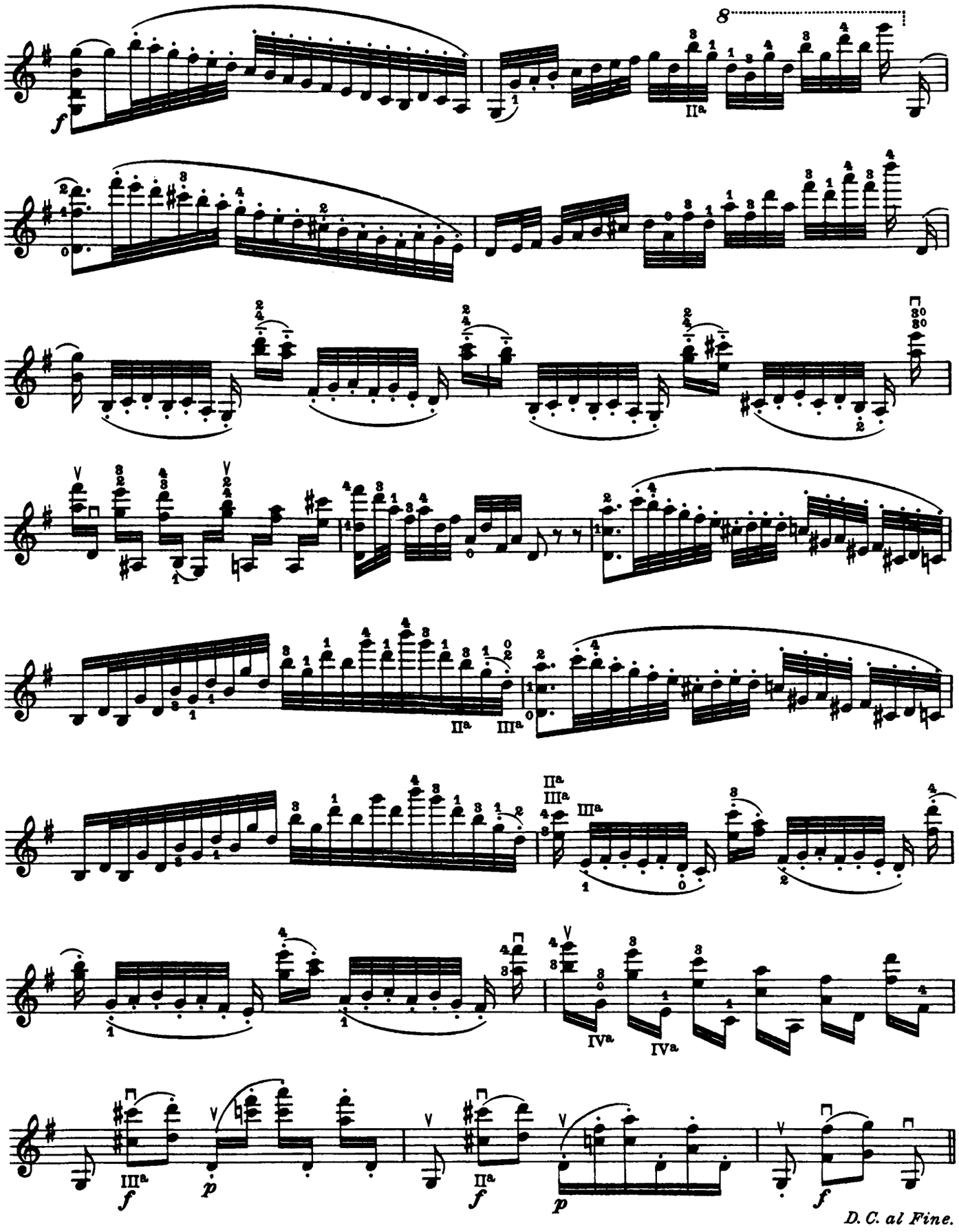
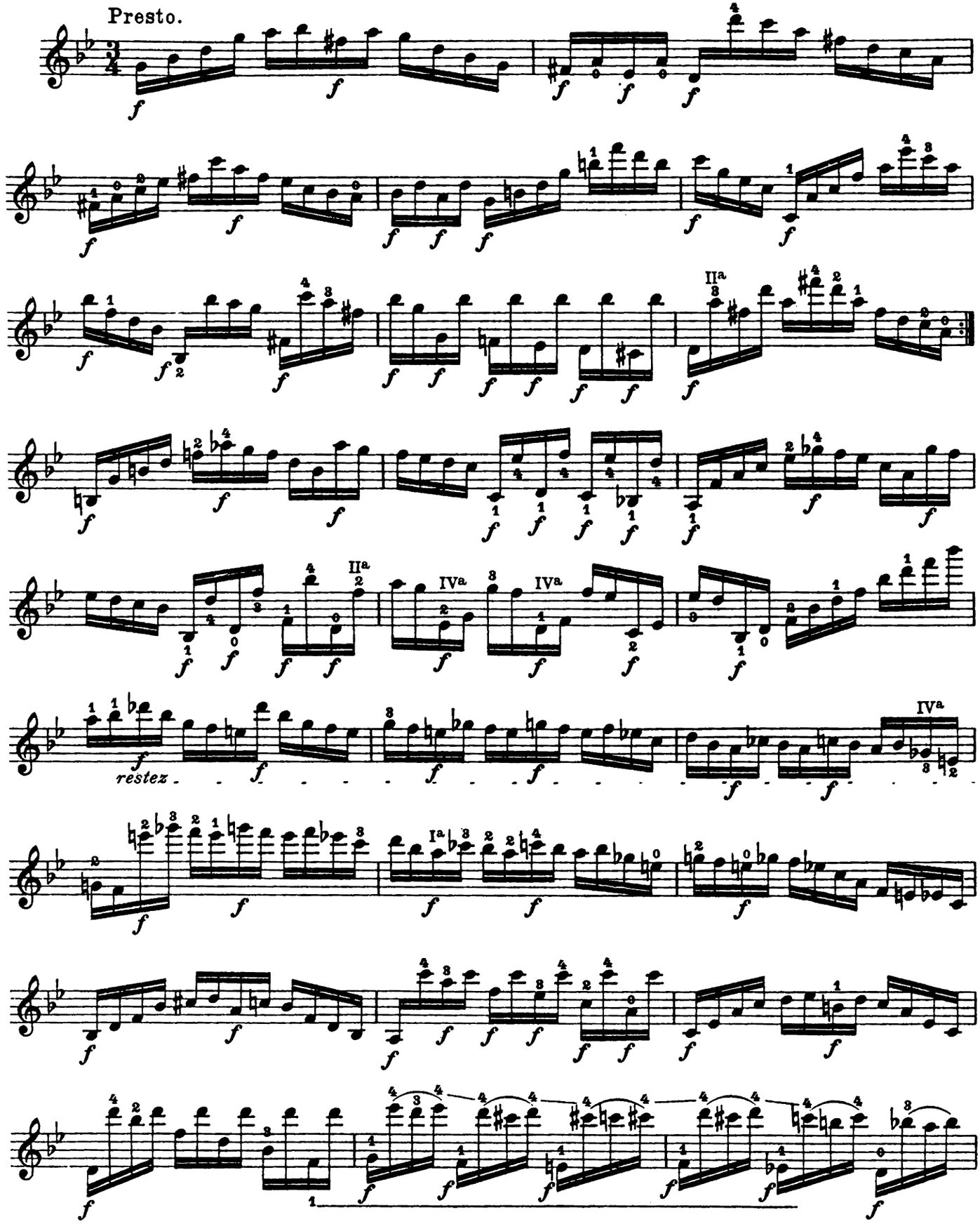
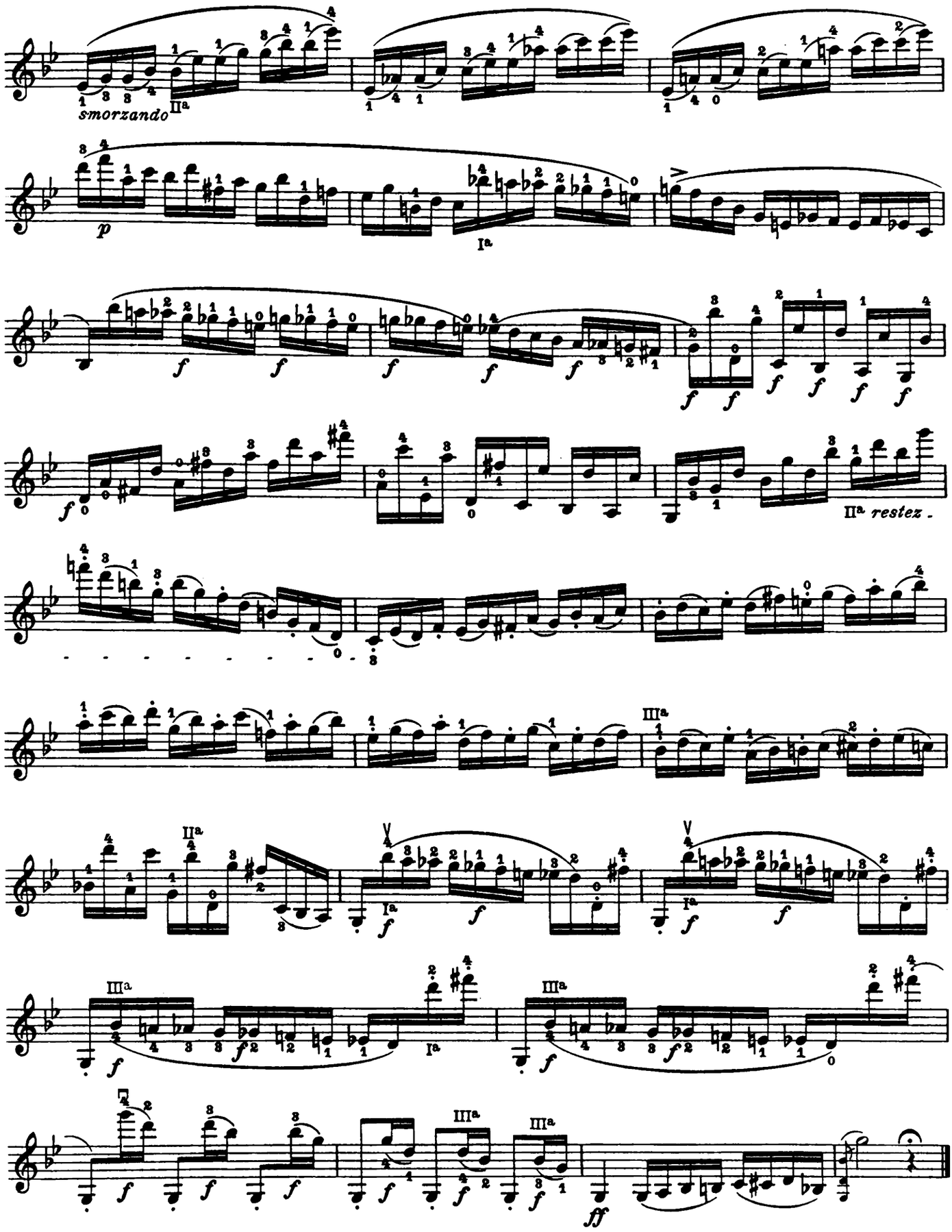
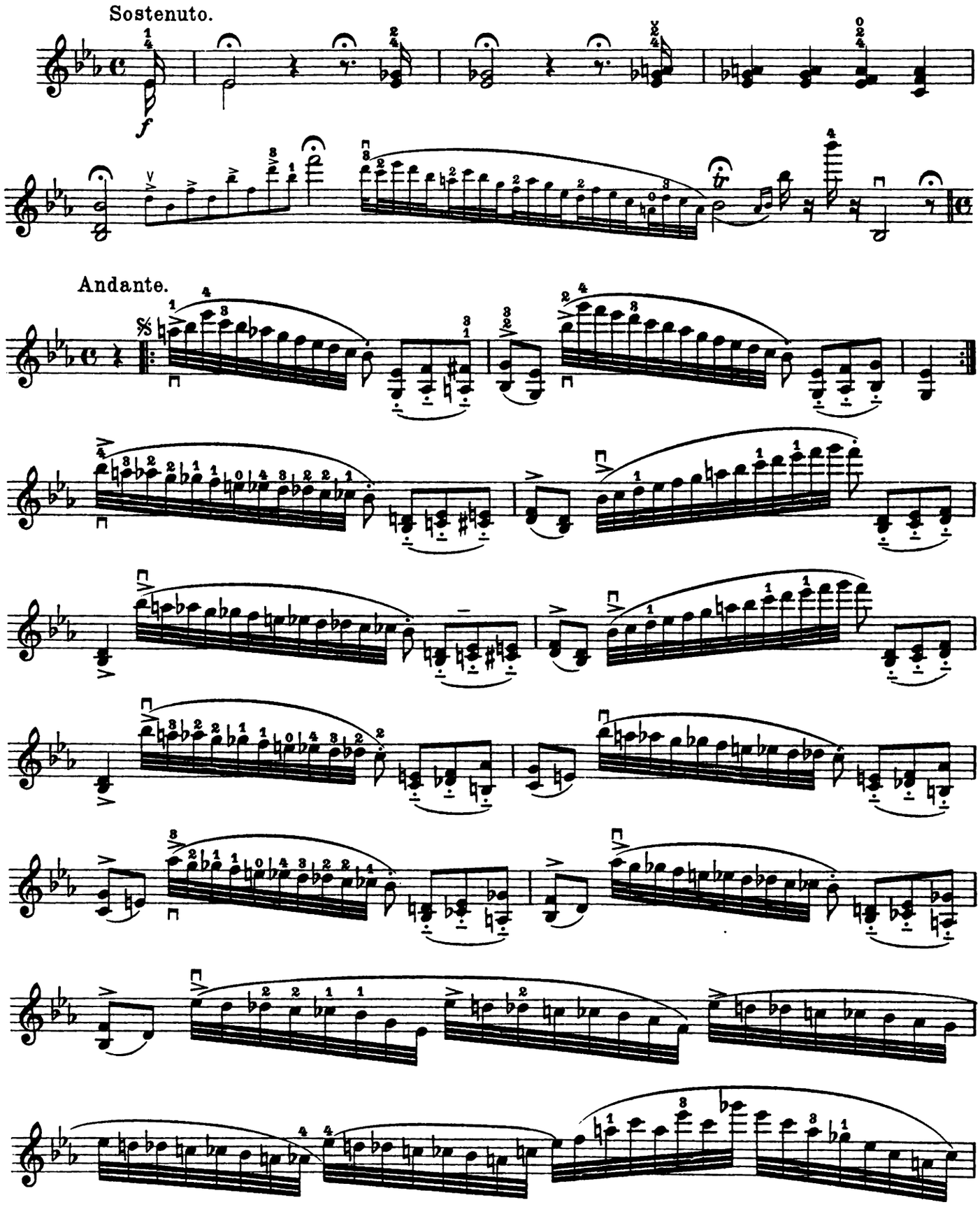
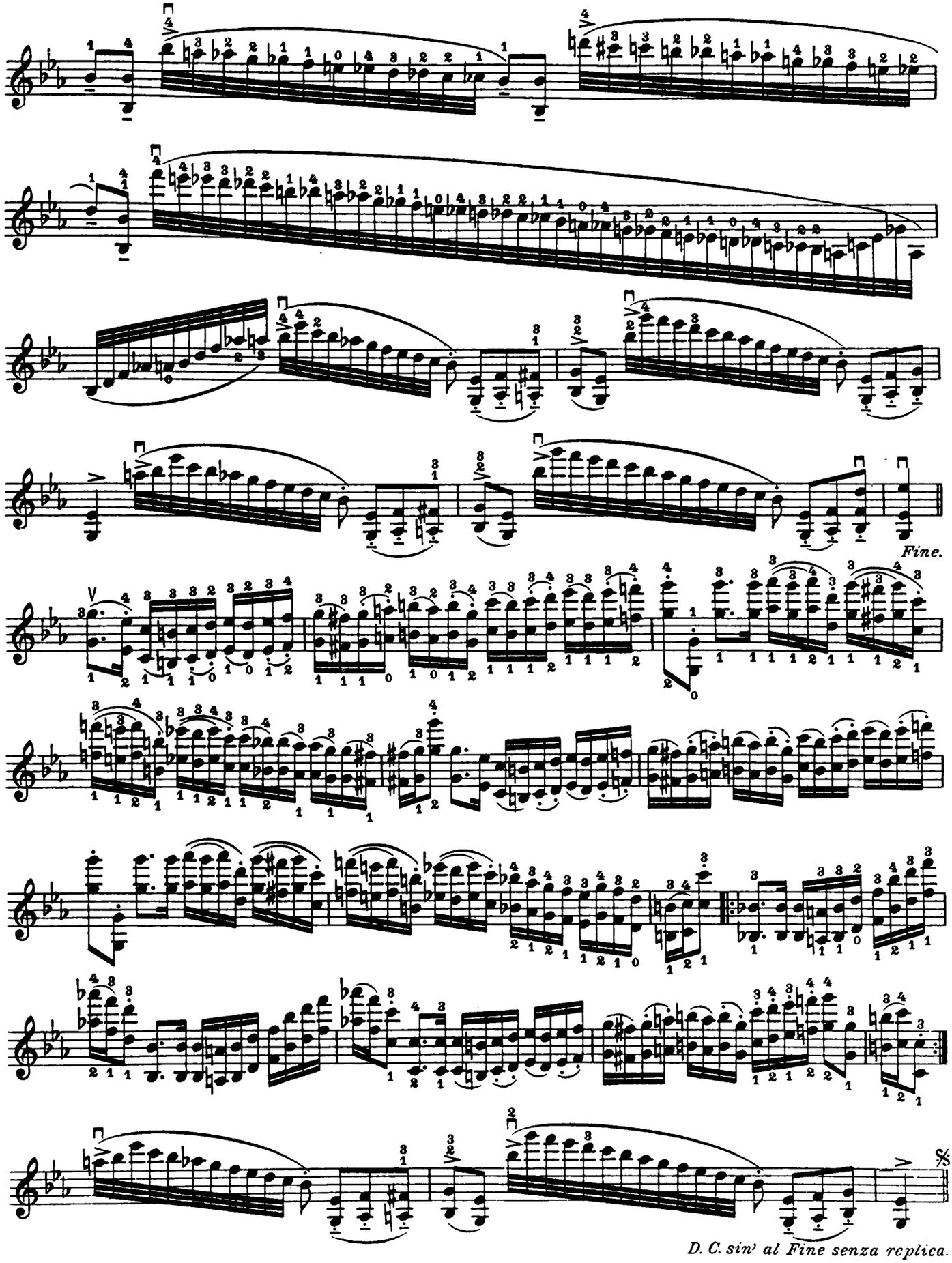
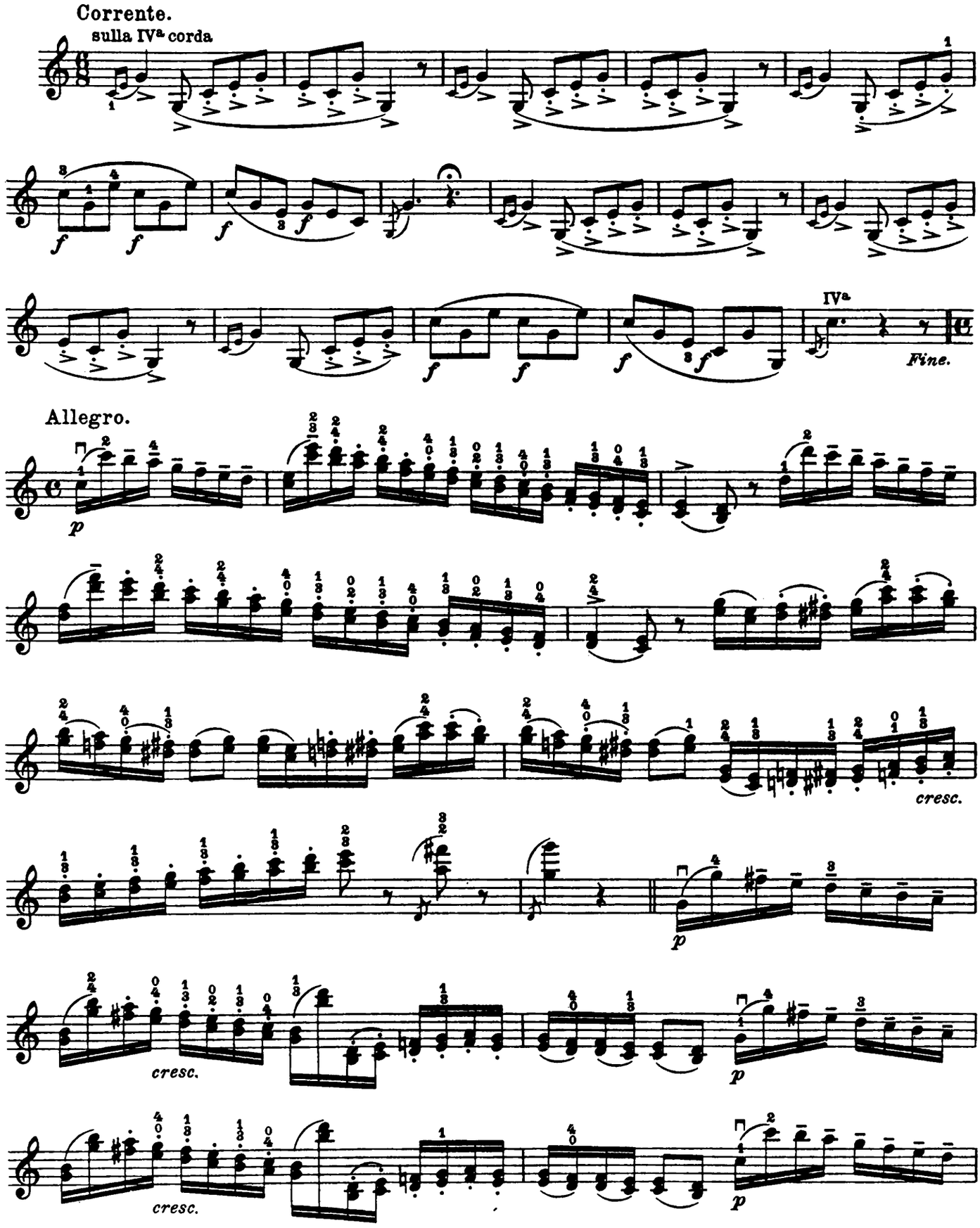
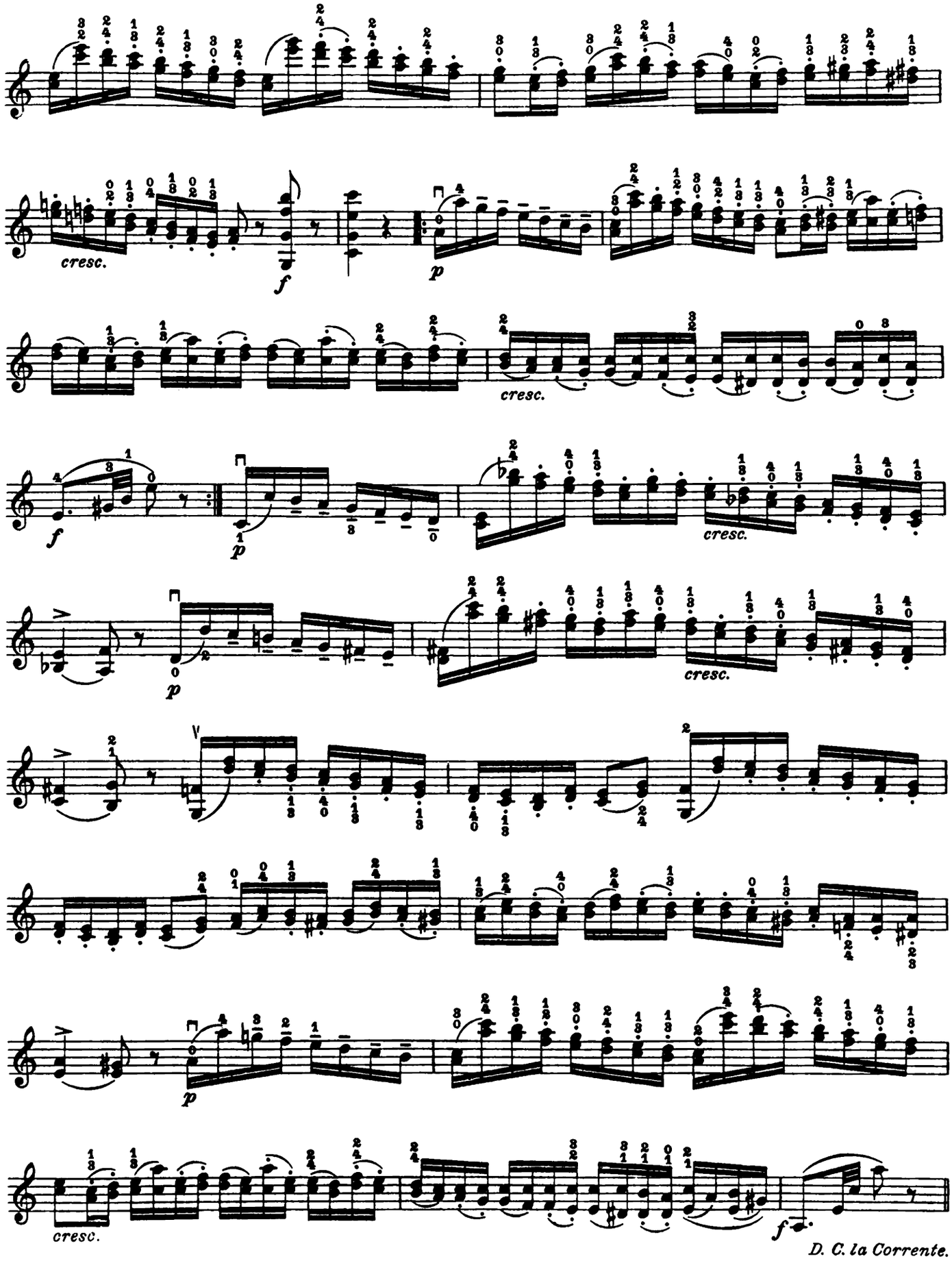
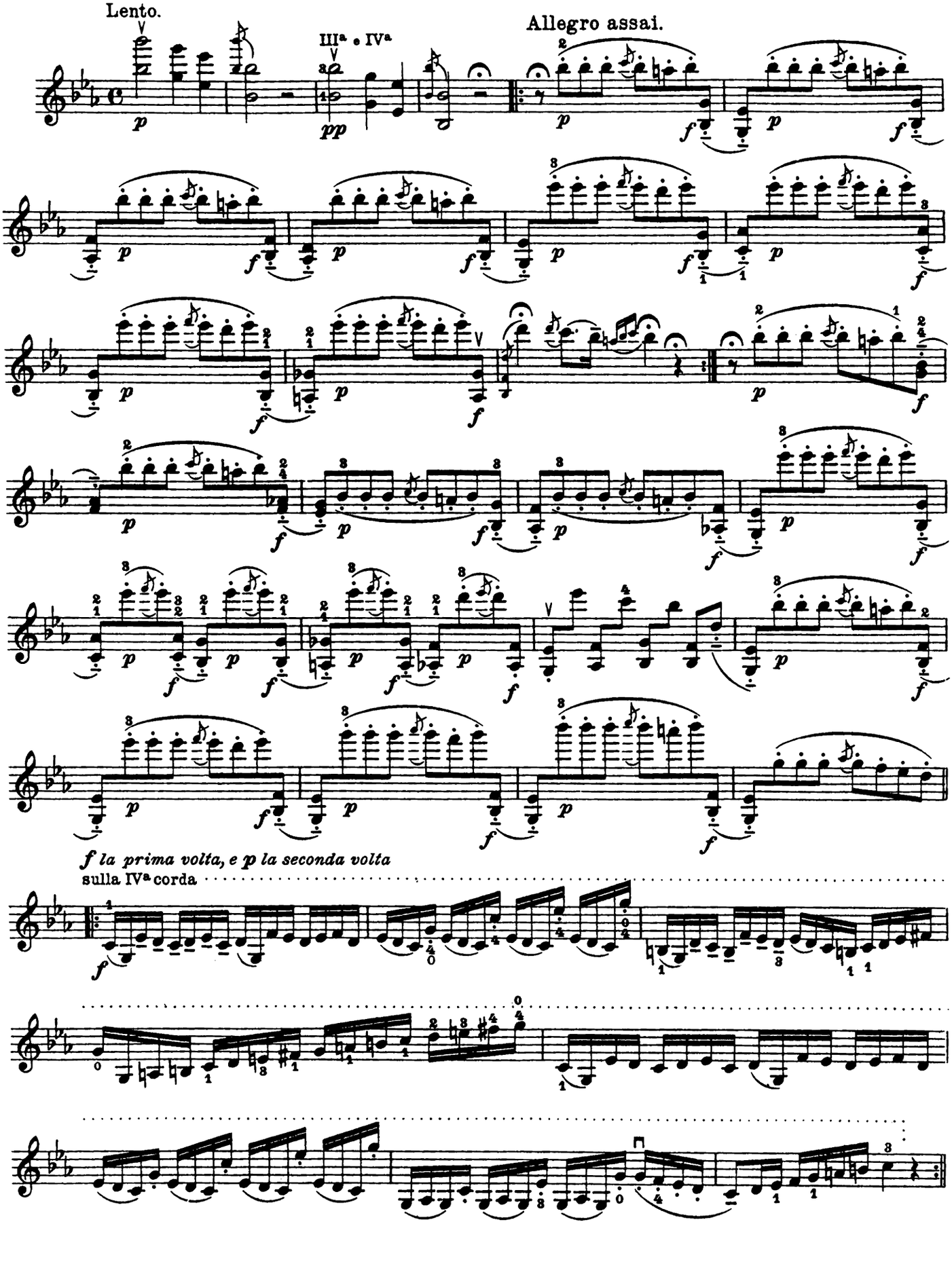
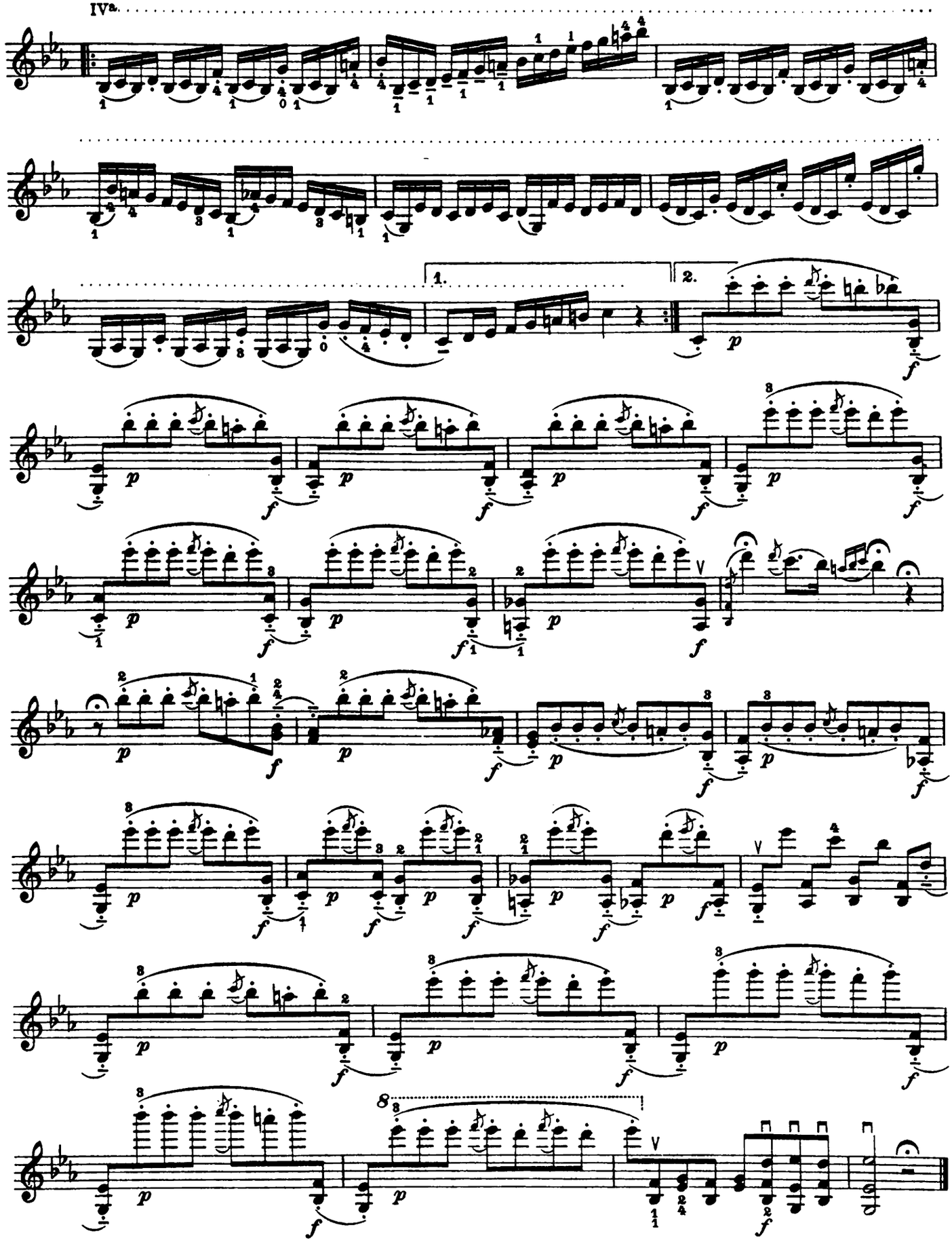
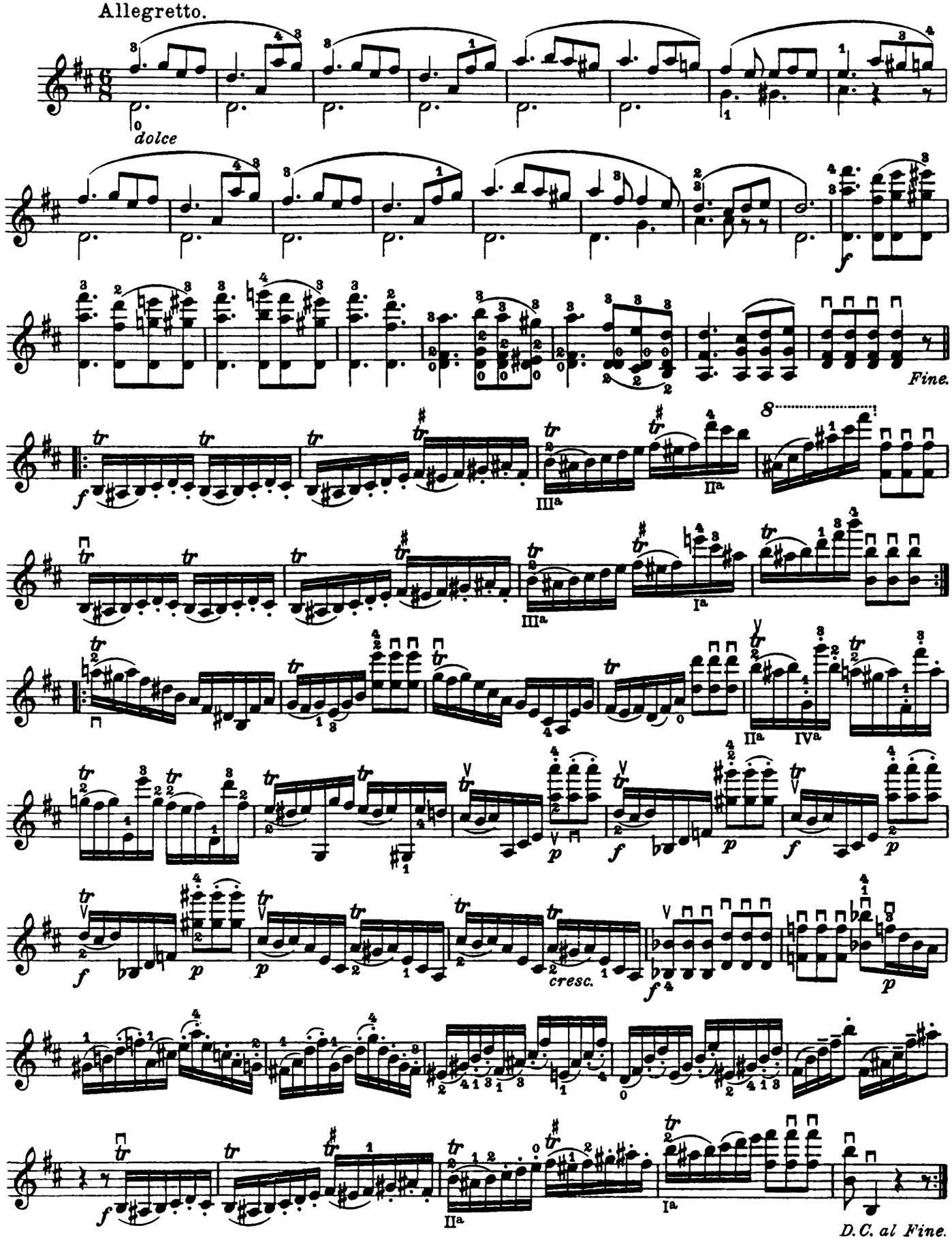


8
f
II a
III a
IV a
p
D. C. al Fine.

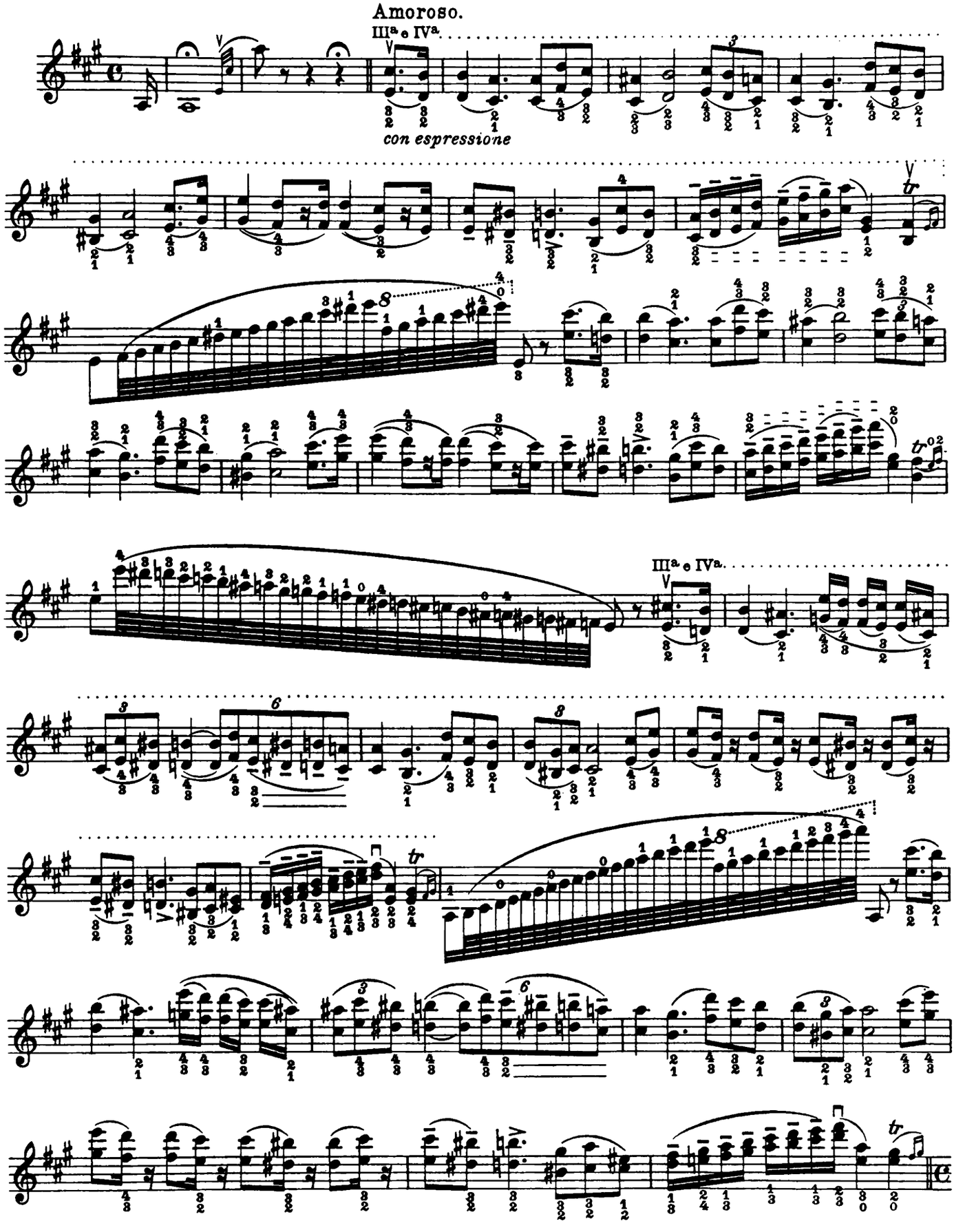
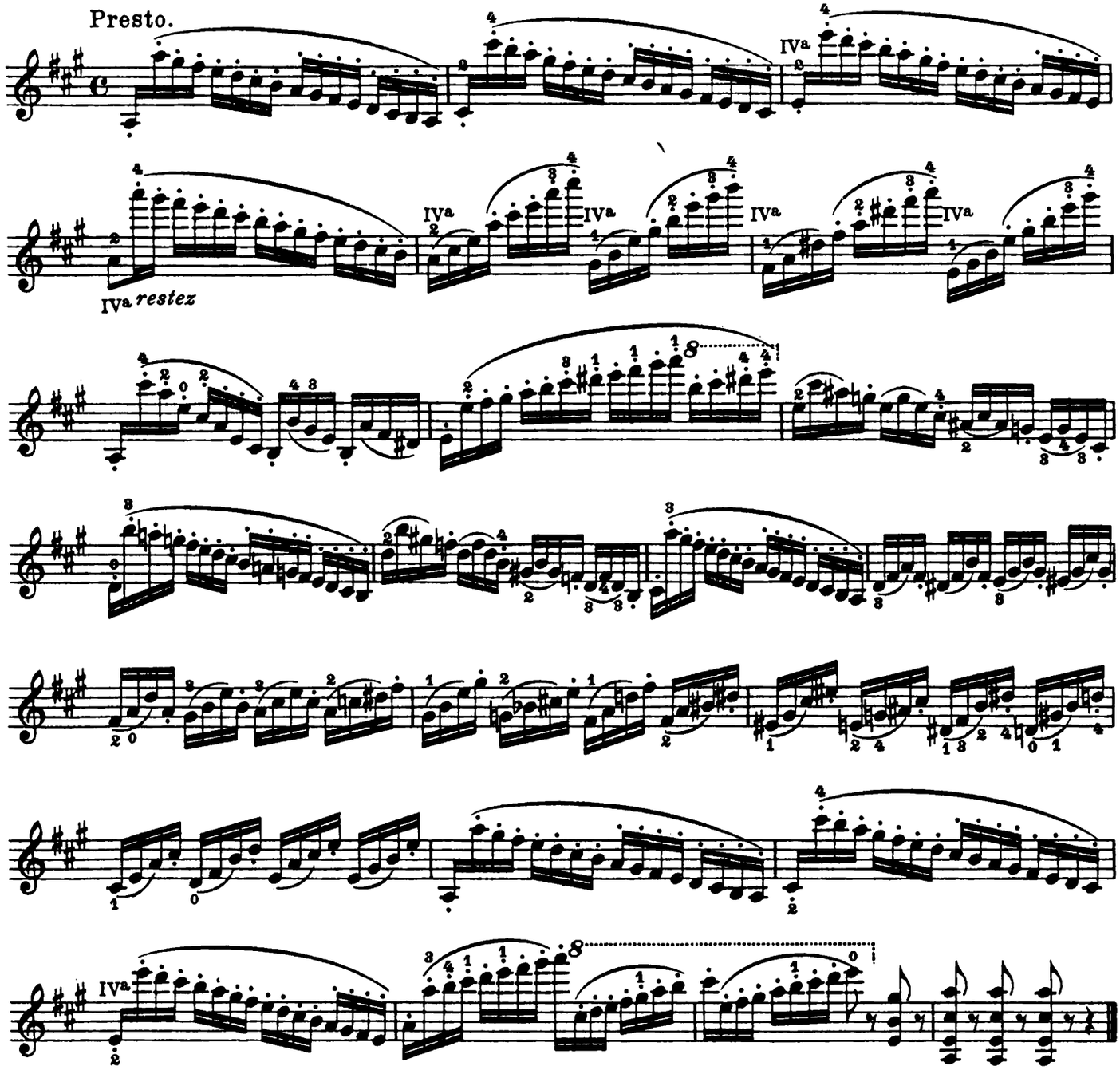
Caprice No. 16 in G Minor

smorzando
II^a
p
I^a
II^a restez -
III^a
II^a
I^a
III^a
III^a
III^a
III^a
f
ff

Caprice No. 17 in E-flat Major


Fine.
D. C. sin' al Fine senza replica.

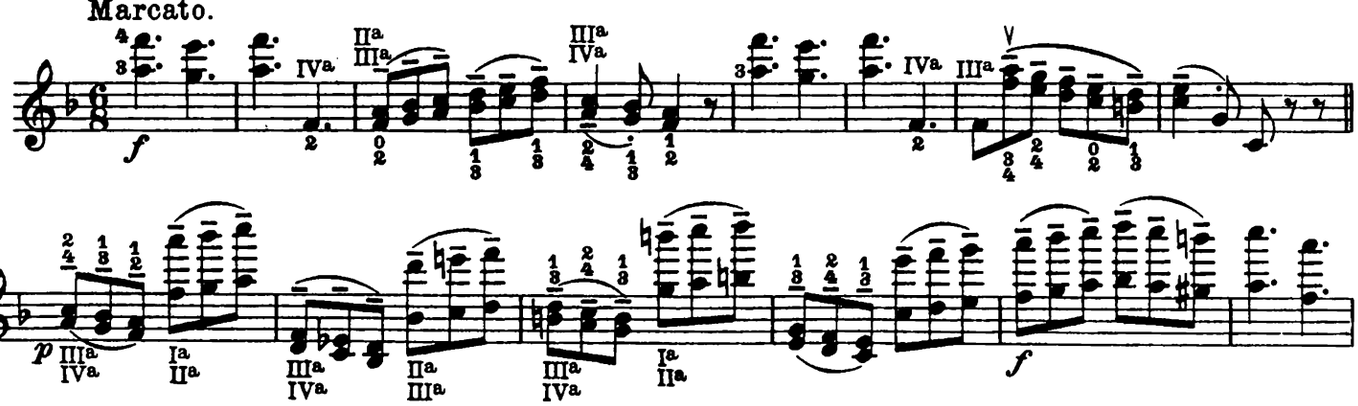
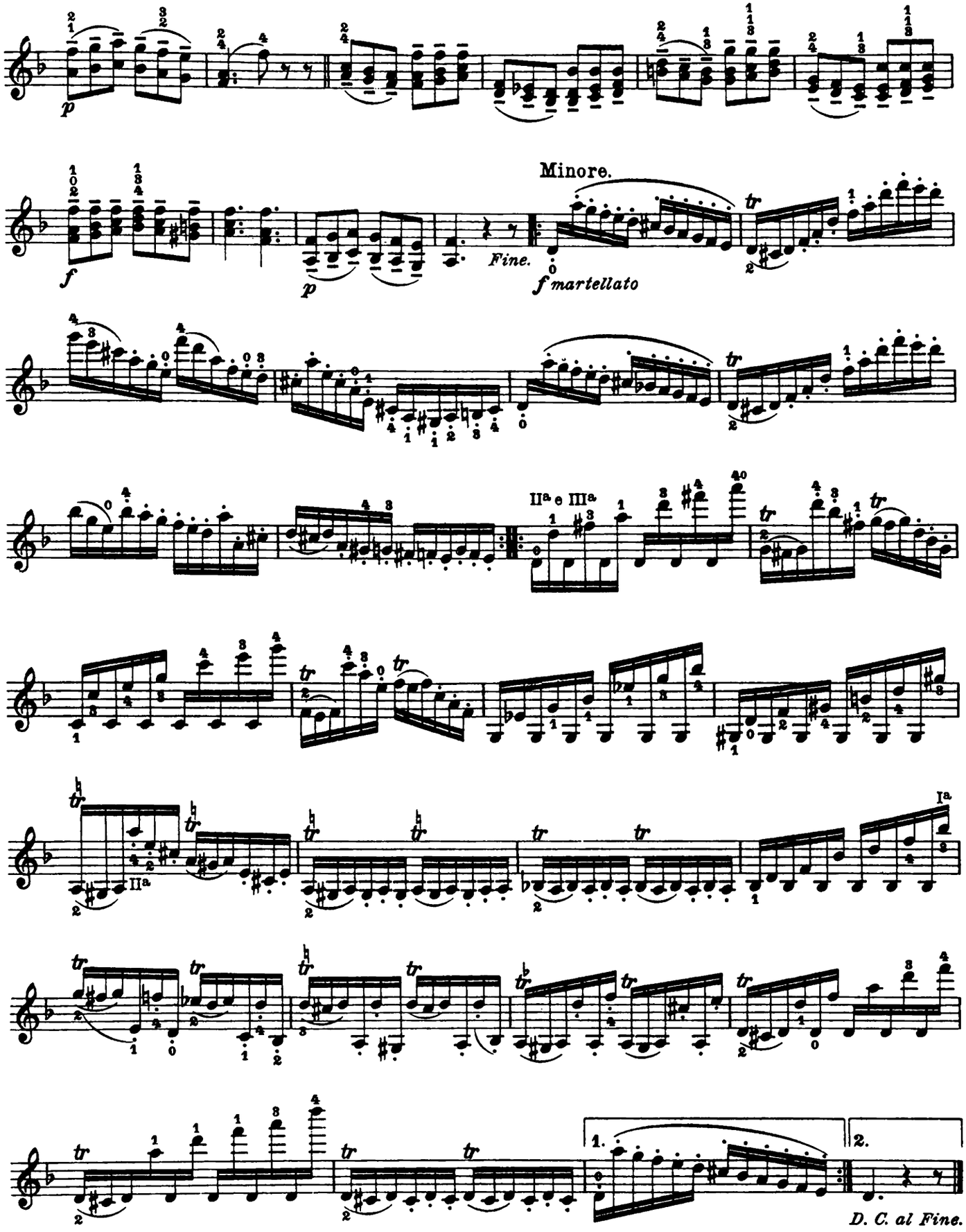
Caprice No. 18 in C Major

cresc.
f
p
cresc.
f
p
cresc.
p
cresc.
p
cresc.
f
D. C. la Corrente.

Caprice No. 19 in E-flat Major

IVa.
1.
2.
8

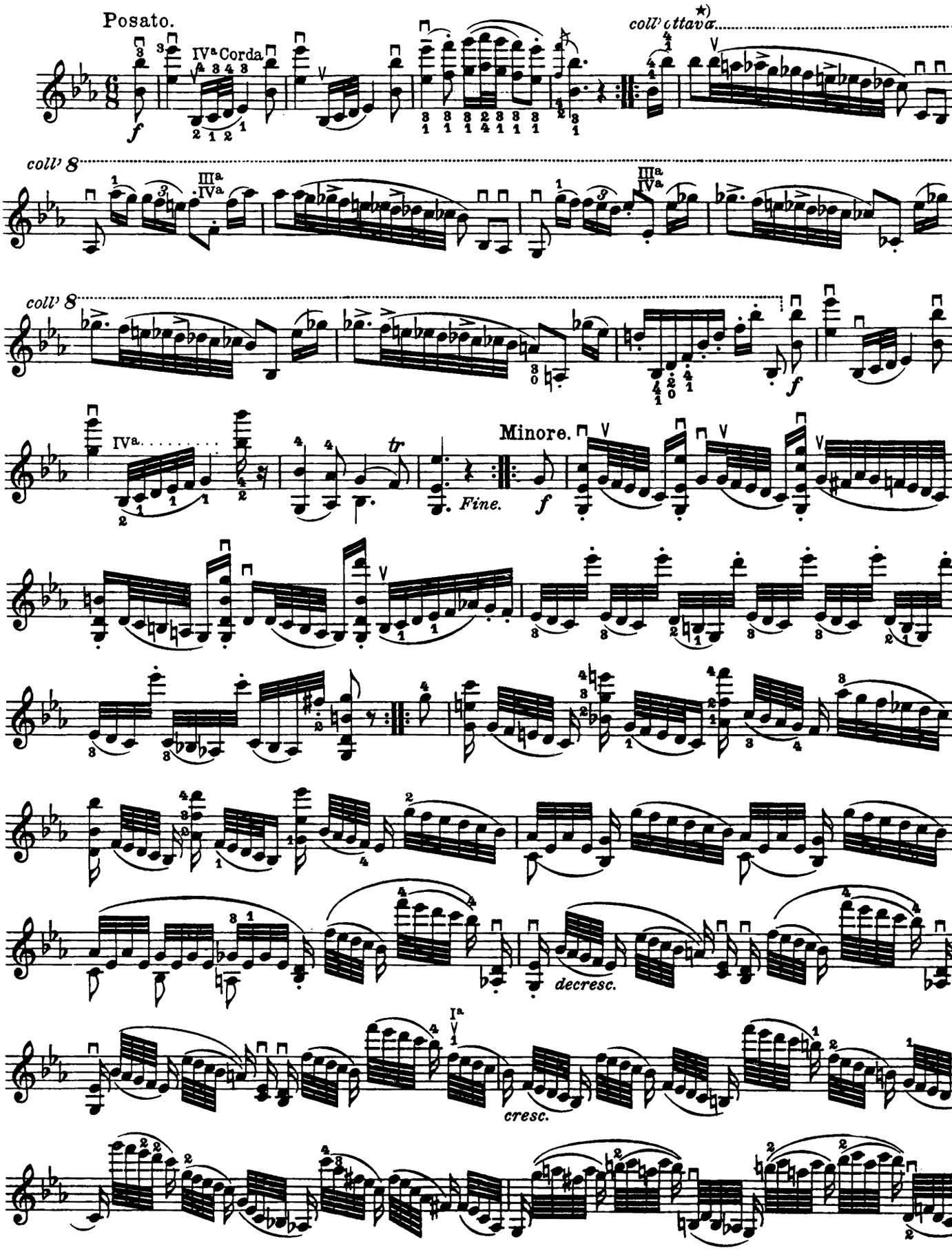
Caprice No. 20 in D Major

Caprice No. 21 in A Major



Caprice No. 22 in F Major

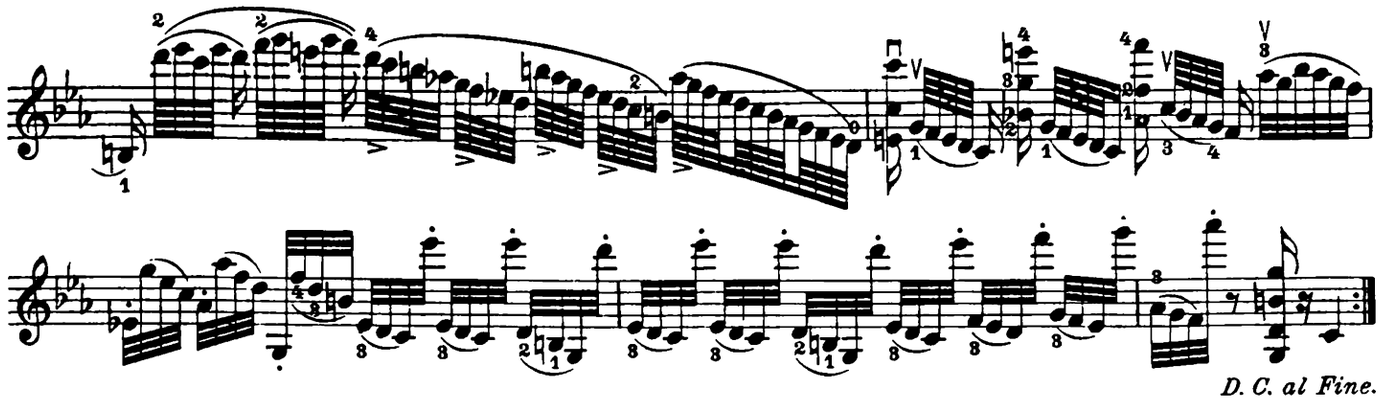


p
f
p
Fine.
Minore.
f martellato
IIª e IIIª
IIª
Iª
1.
2.
D. C. al Fine.

Caprice No. 23 in E-flat Major

*)Die auf gewisse Noten der Oktavenglissandi angebrachten Akzente sind nur Studienbehelfe und daher bei konzertmäßigem Vortrage nicht auszuführen.

*) *Les accents placés sur certaines notes des gammes chromatiques en octaves ne s'y trouvent que pour en faciliter le travail. Ce dernier fini l'exécutant fera les glissandis sans accents.*

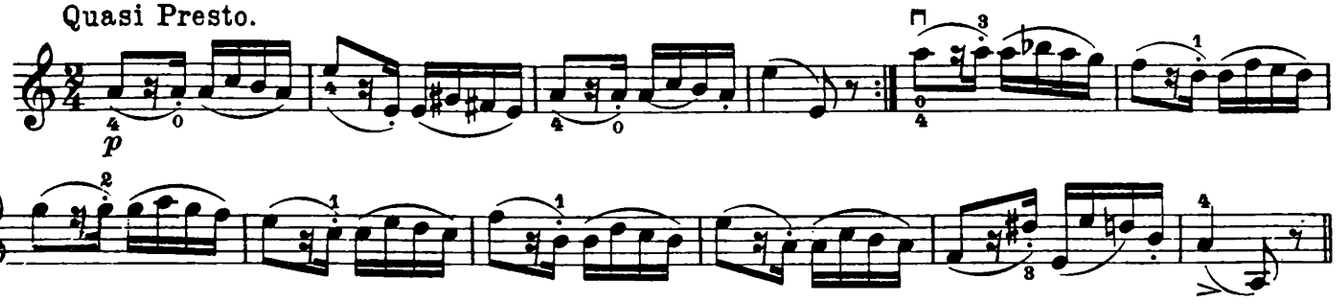
* The accents indicated on certain notes of the octave-glissandos merely serve the purpose of study, and must, therefore, be omitted, when actually interpreting the piece as in a concert.



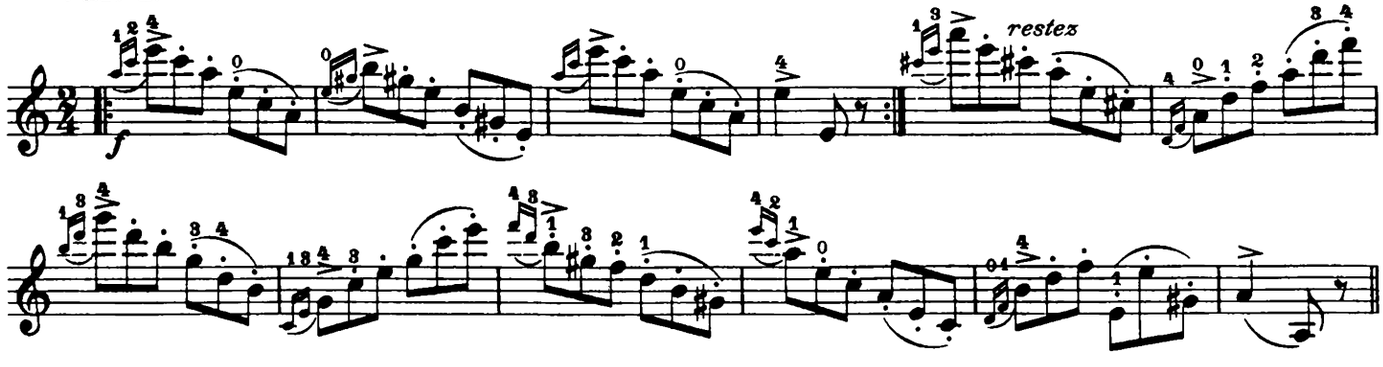
D. C. al Fine.

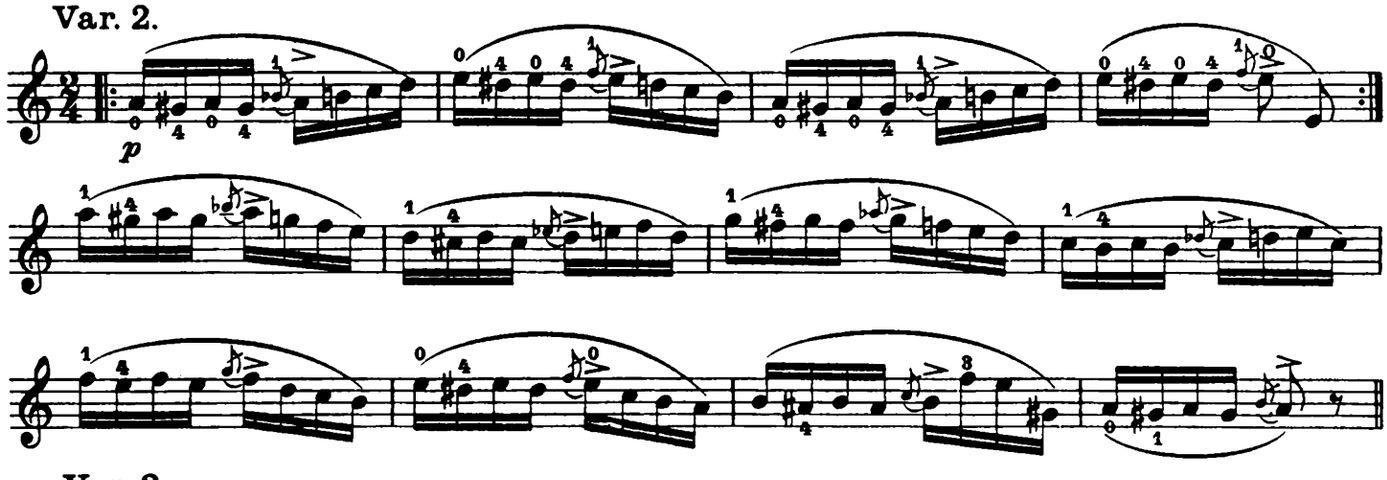
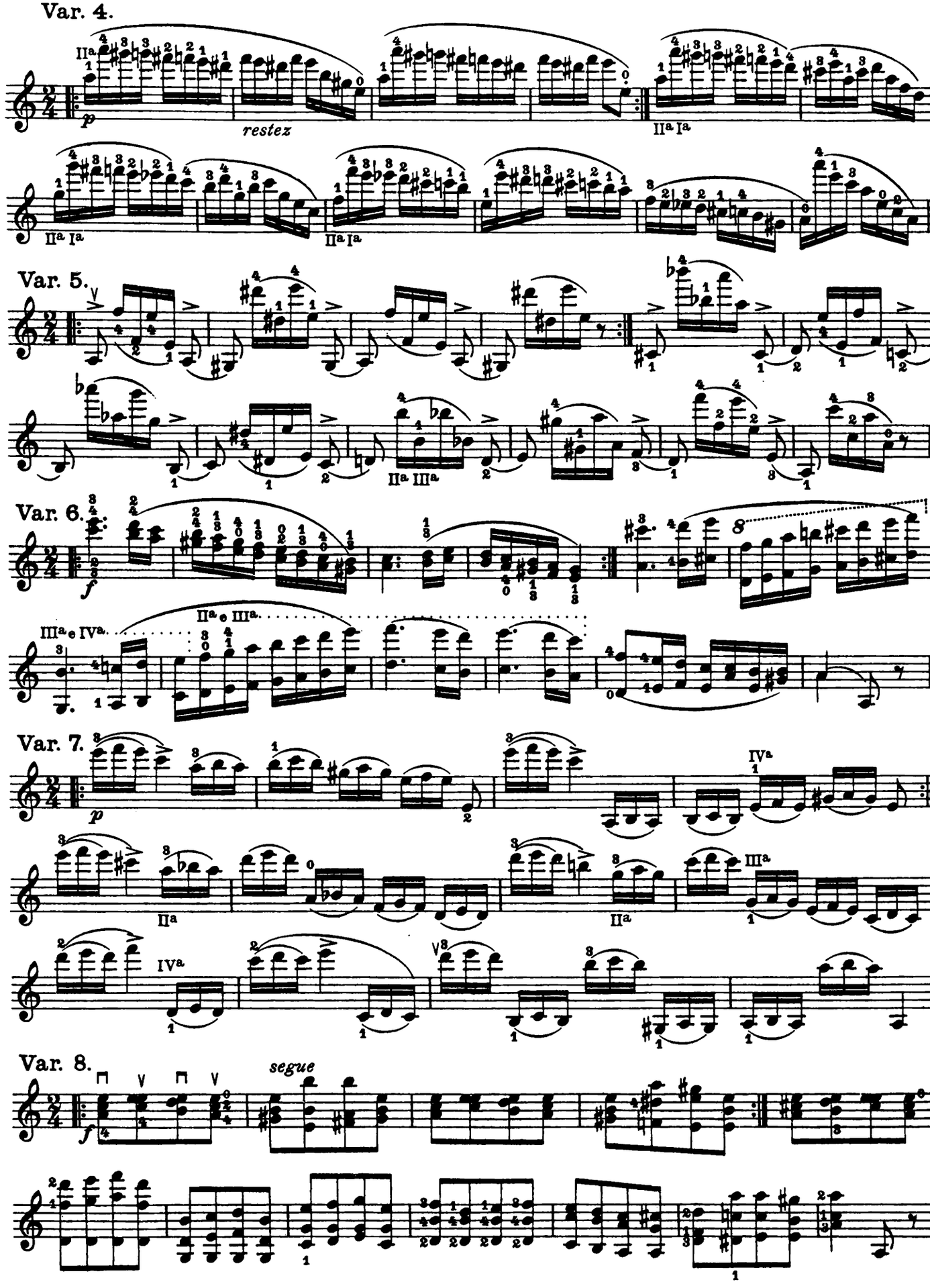
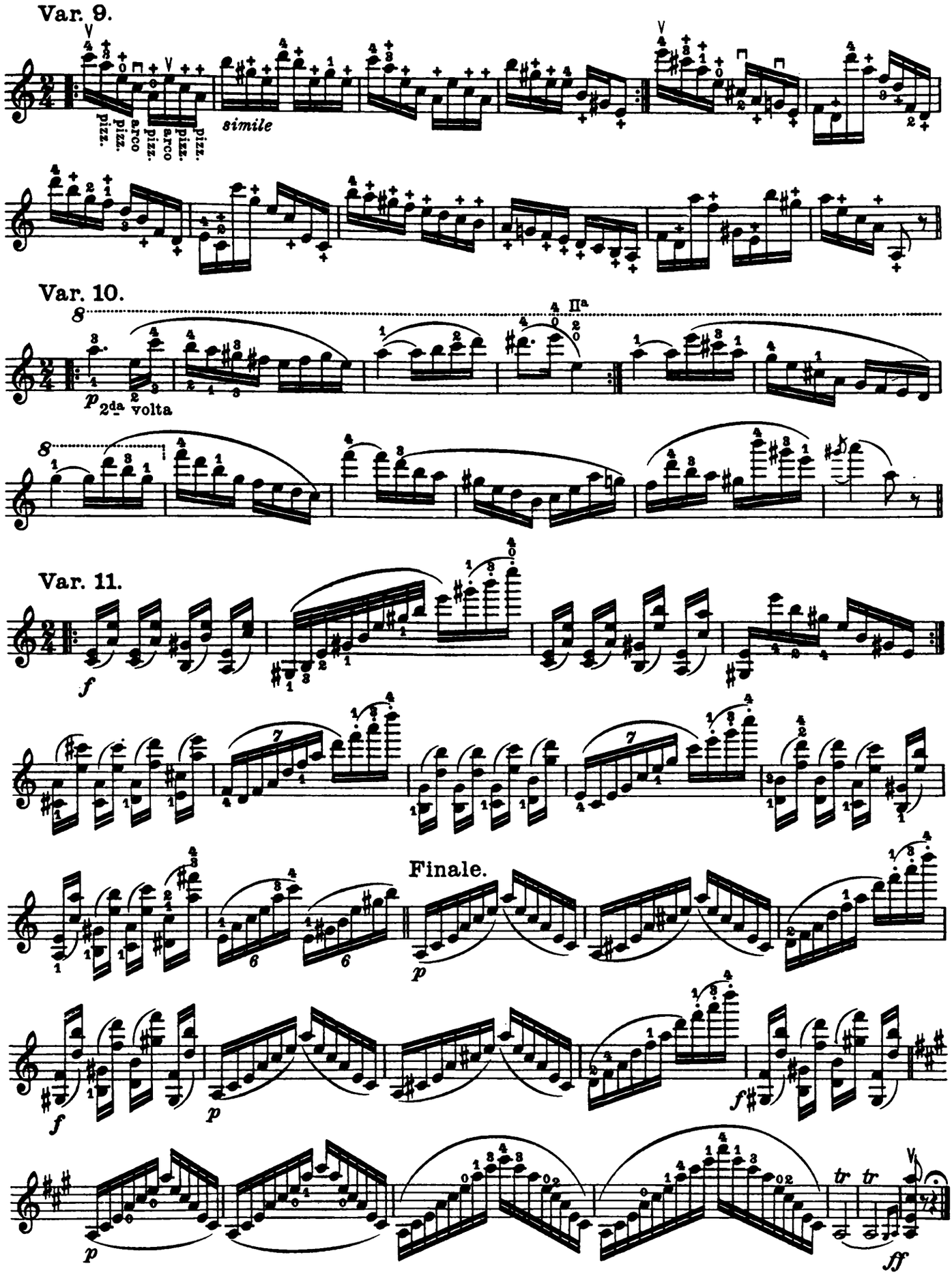
Caprice No. 24 in A Minor

Tema.
Quasi Presto.



Var. 1.

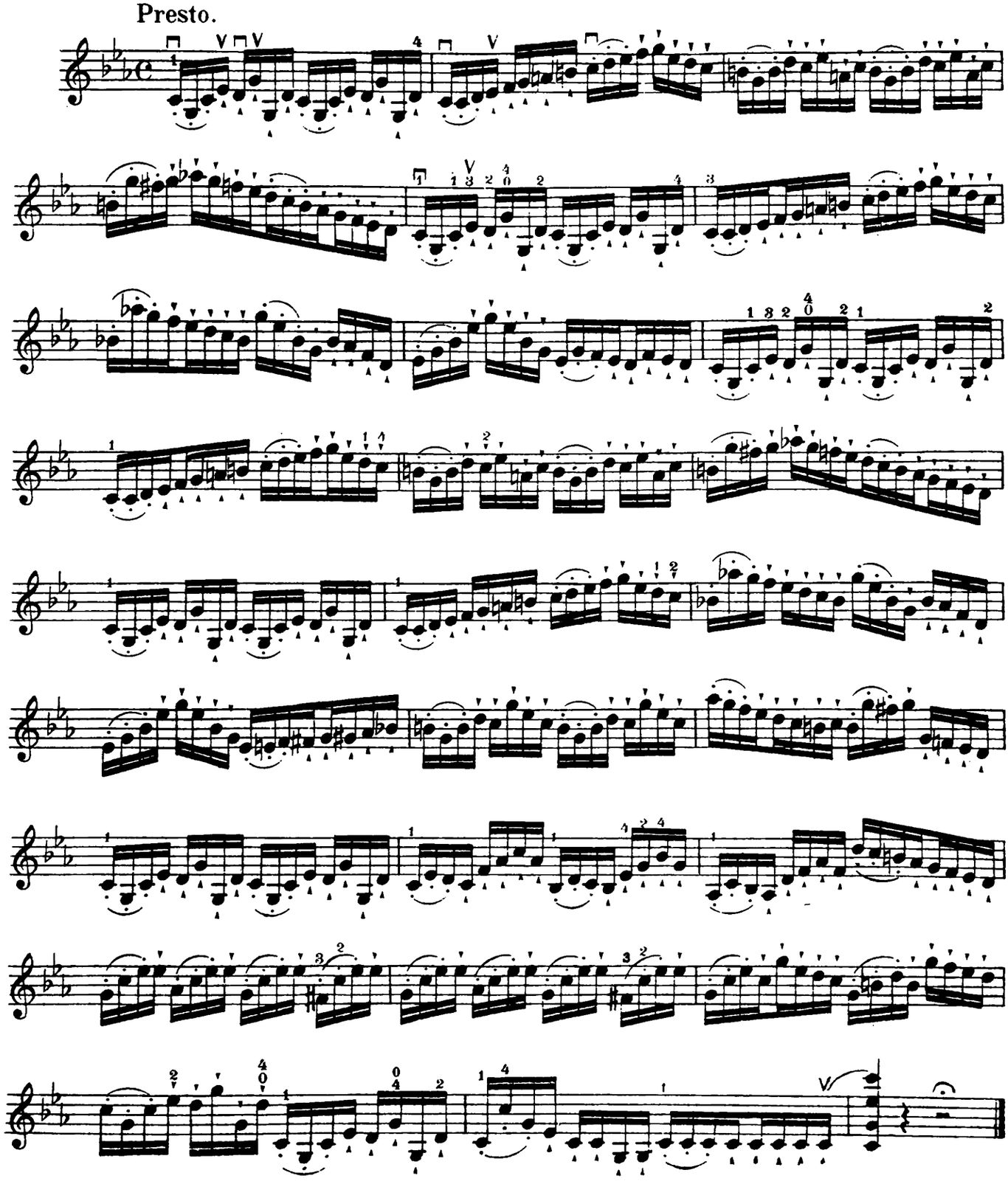


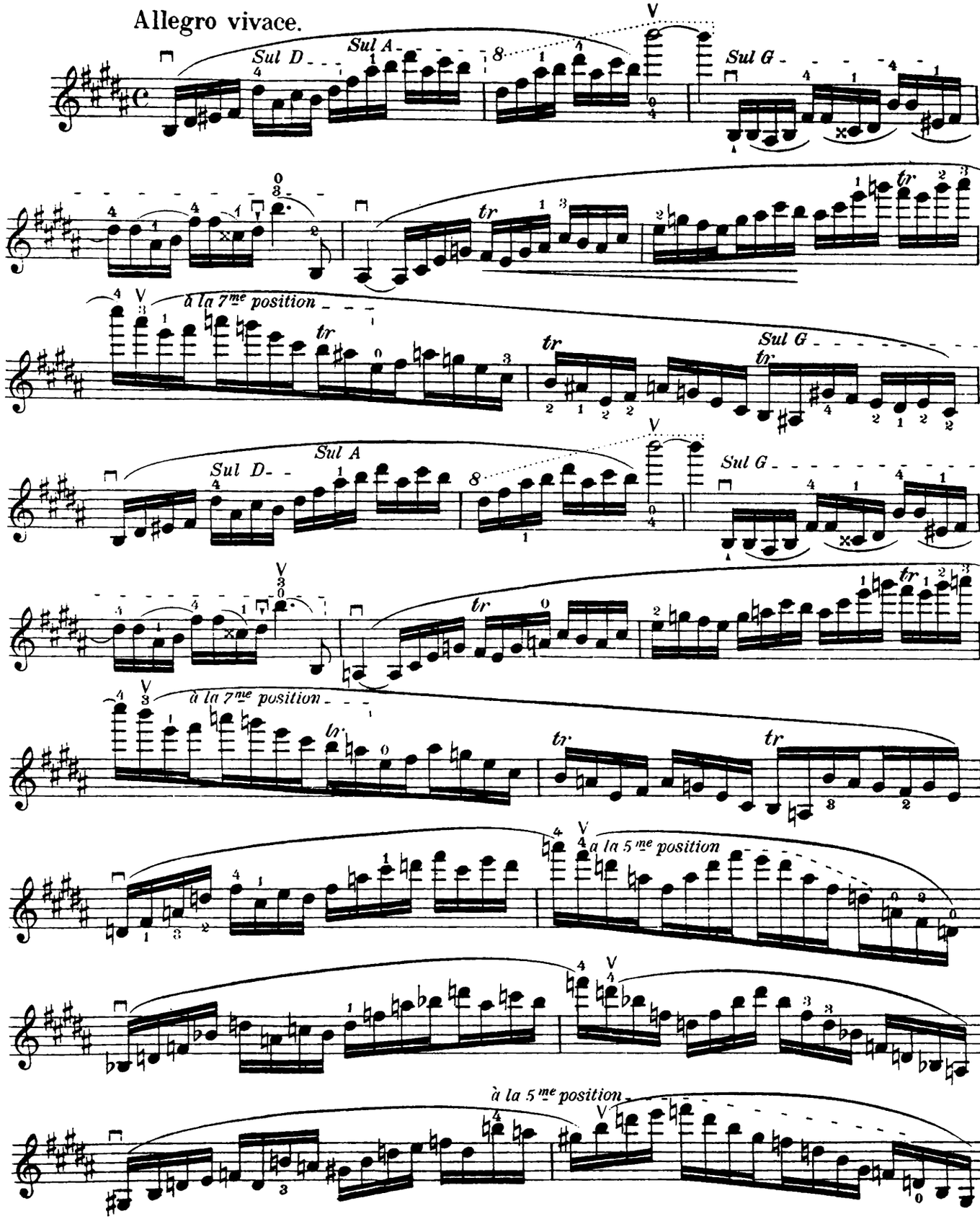
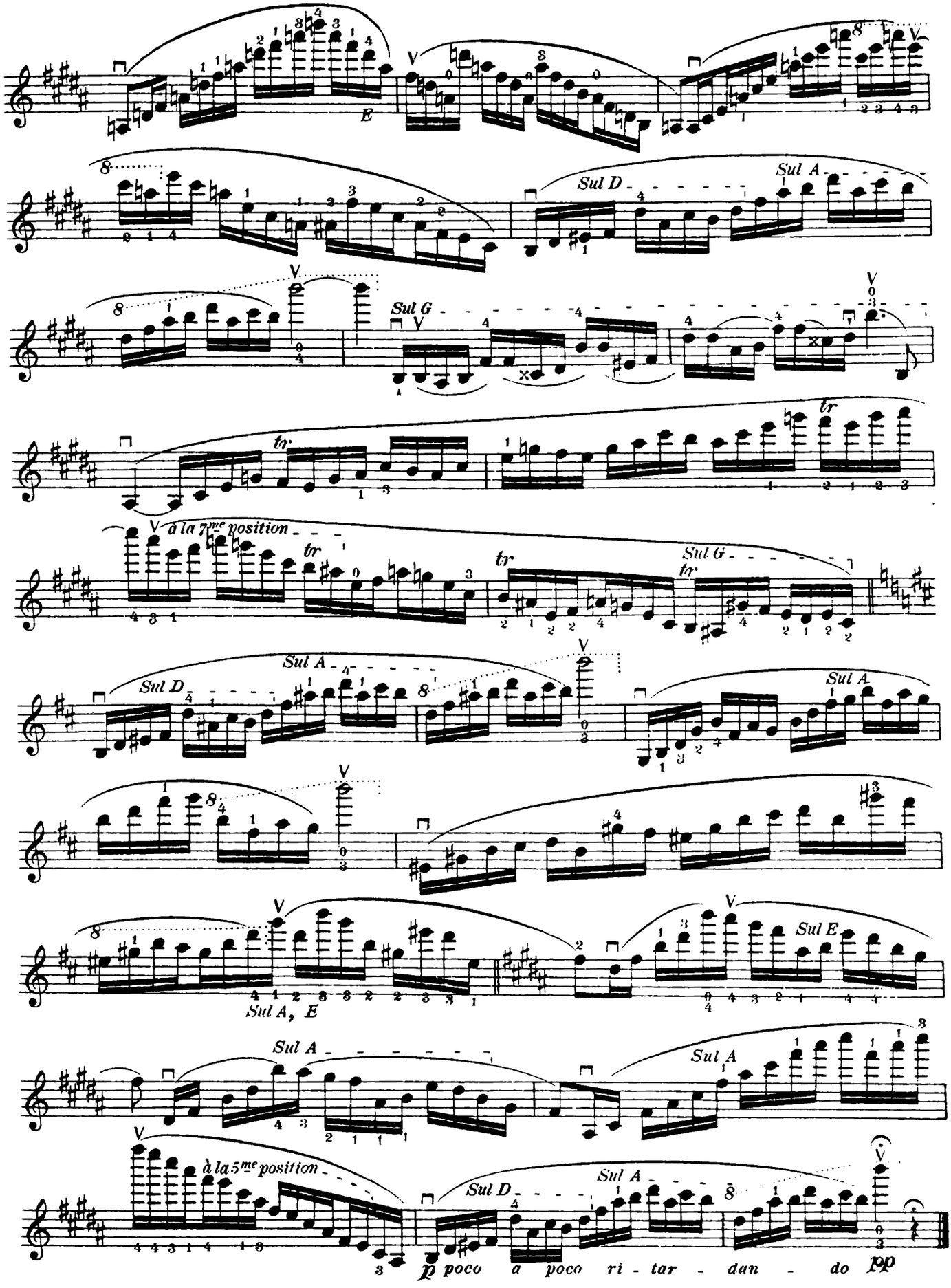
Var. 2.

Var. 3.
IIIa e IVa

Var. 4.
p
restez
IIa Ia
IIa Ia
IIa Ia
Var. 5.
IIa IIIa
Var. 6.
f
IIIa e IVa.
IIa e IIIa.
8
Var. 7.
p
IIa
IIa
IVa
IVa
IIIa
Var. 8.
f
segue

Var. 9.
pizz.
arco
pizz.
arco
pizz.
simile
Var. 10.
II^a
p
2da volta
Var. 11.
f
Finale.
p
f
p
f
p
tr
tr
ff

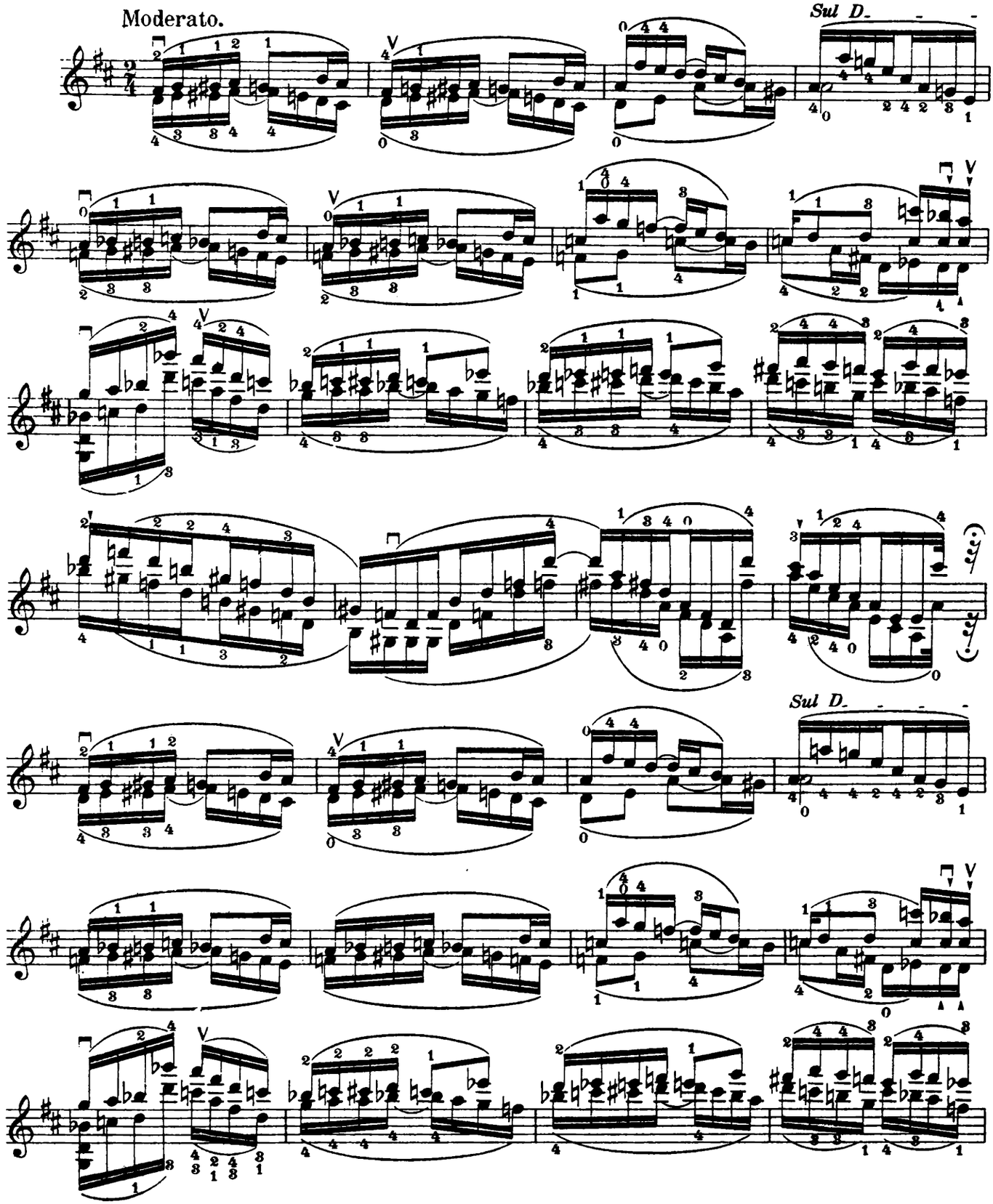
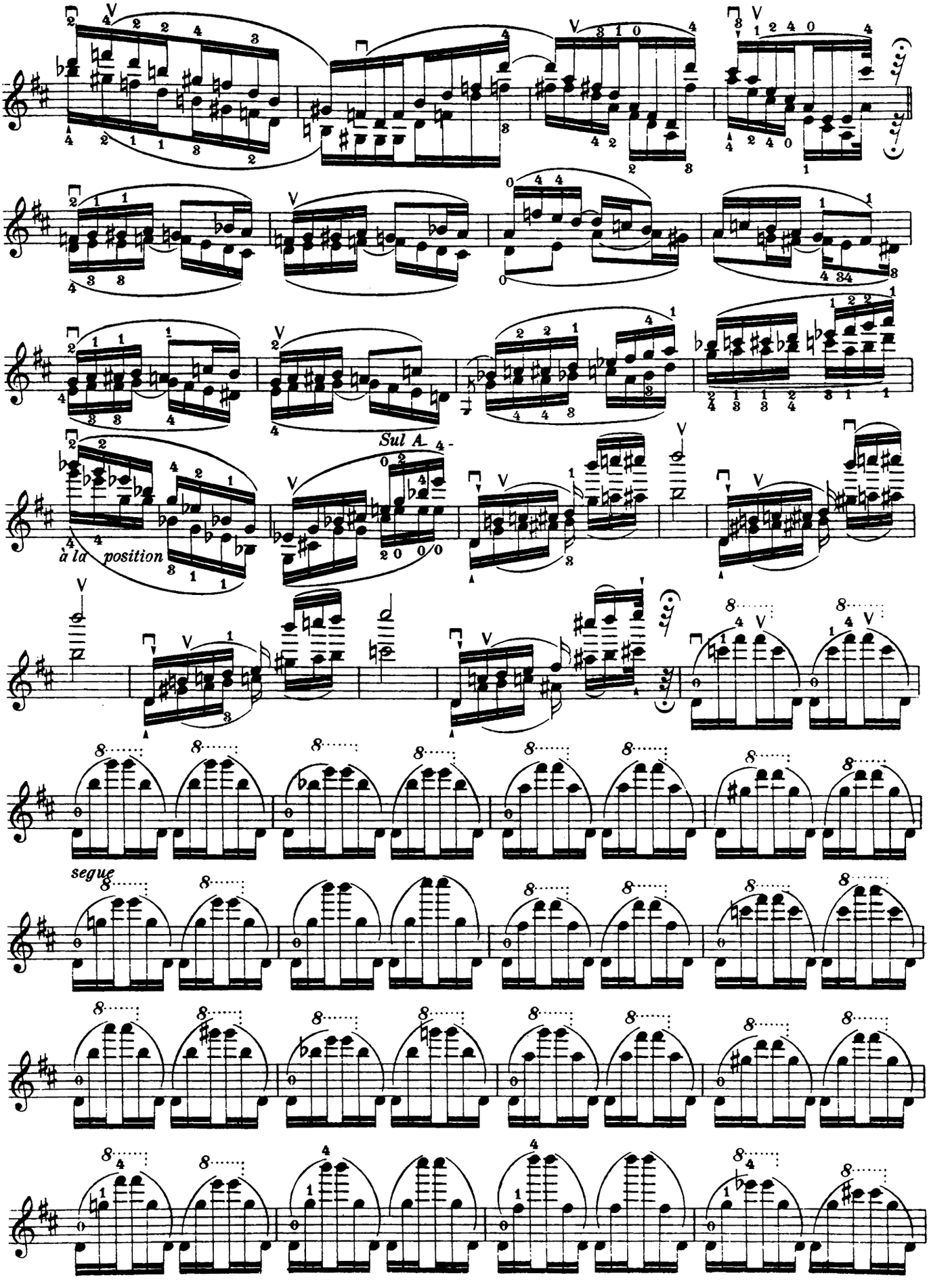
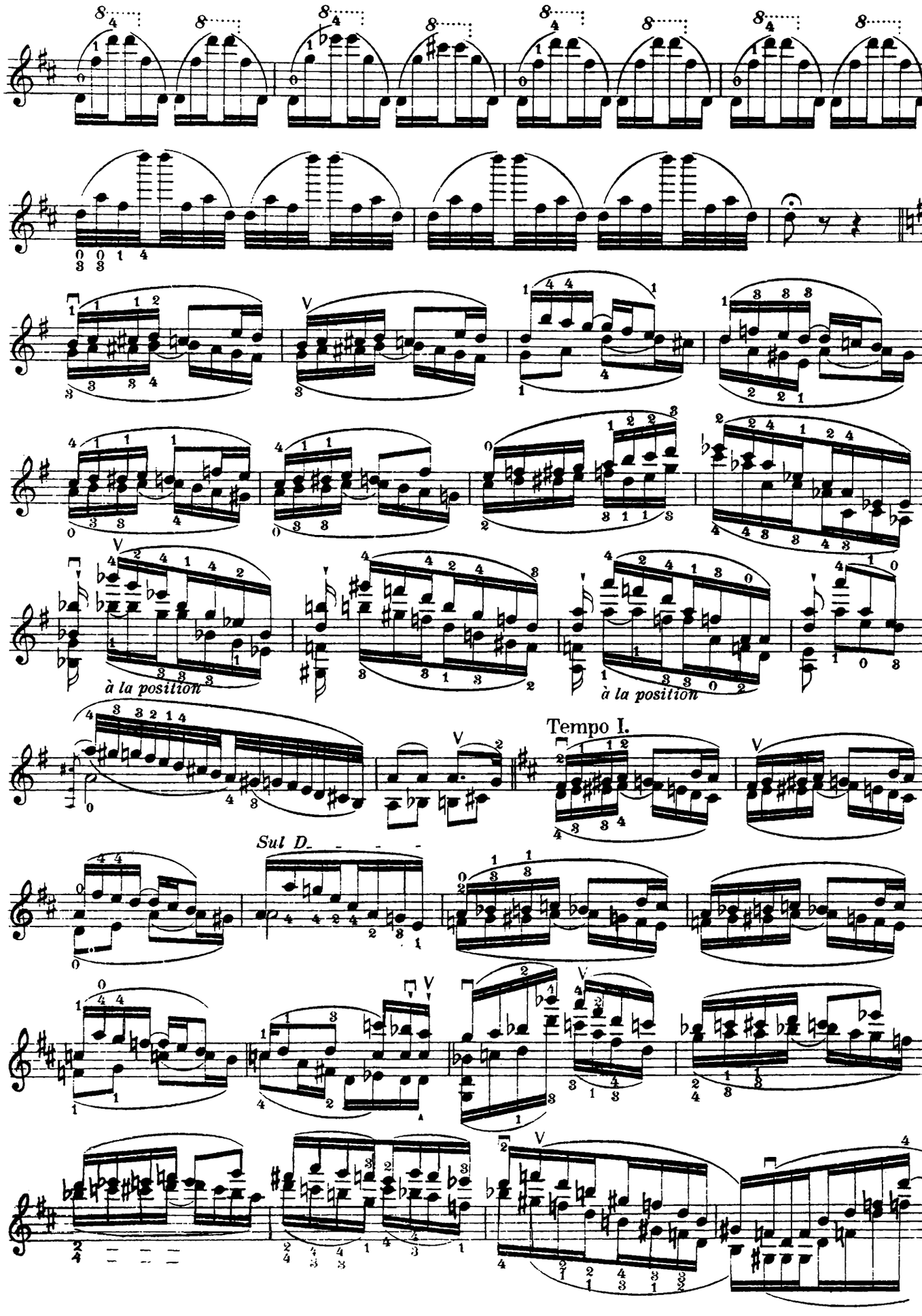
Henryk Wieniawski

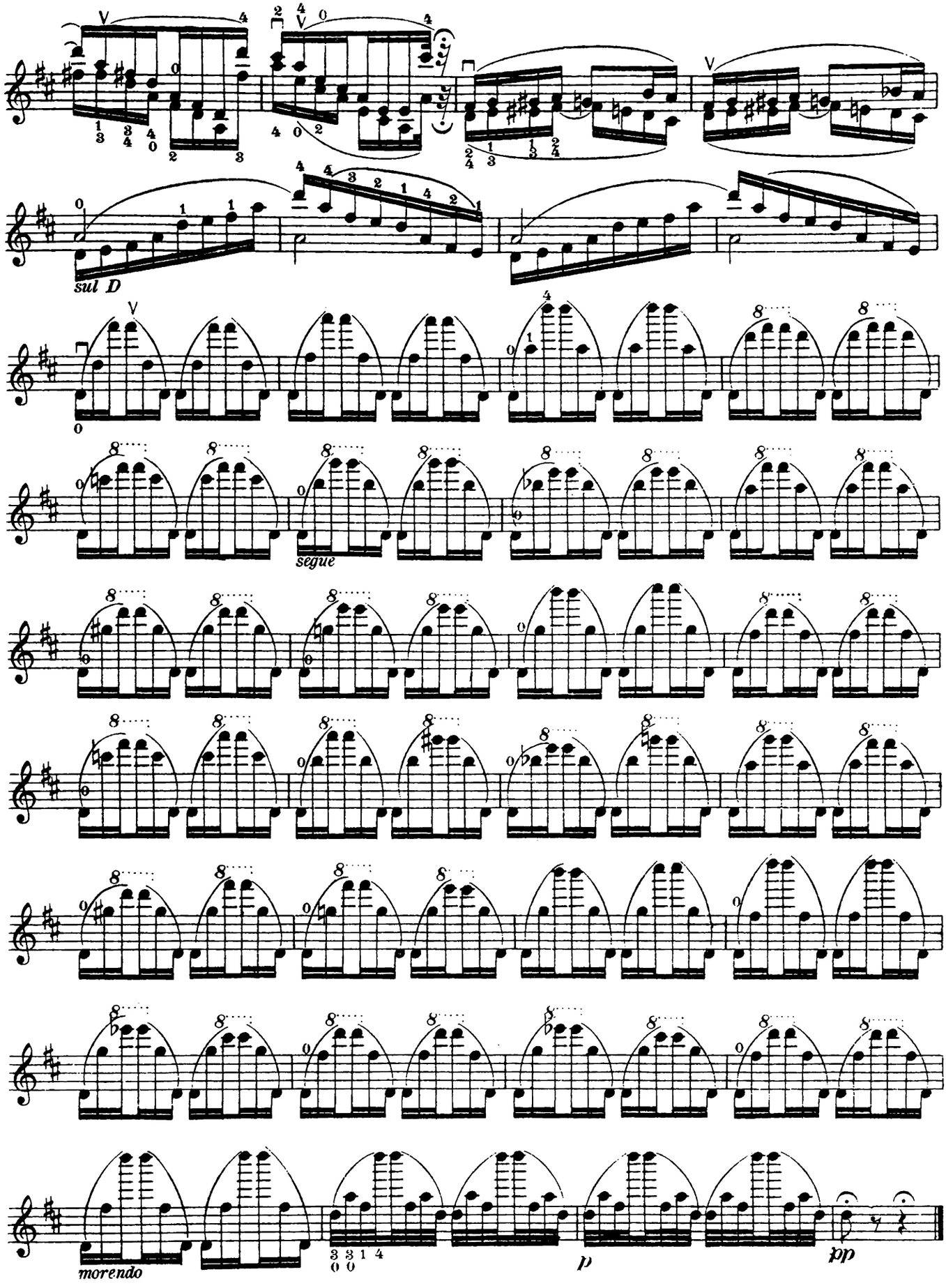
L'ÉCOLE MODERNE
for Solo Violin, Op. 10

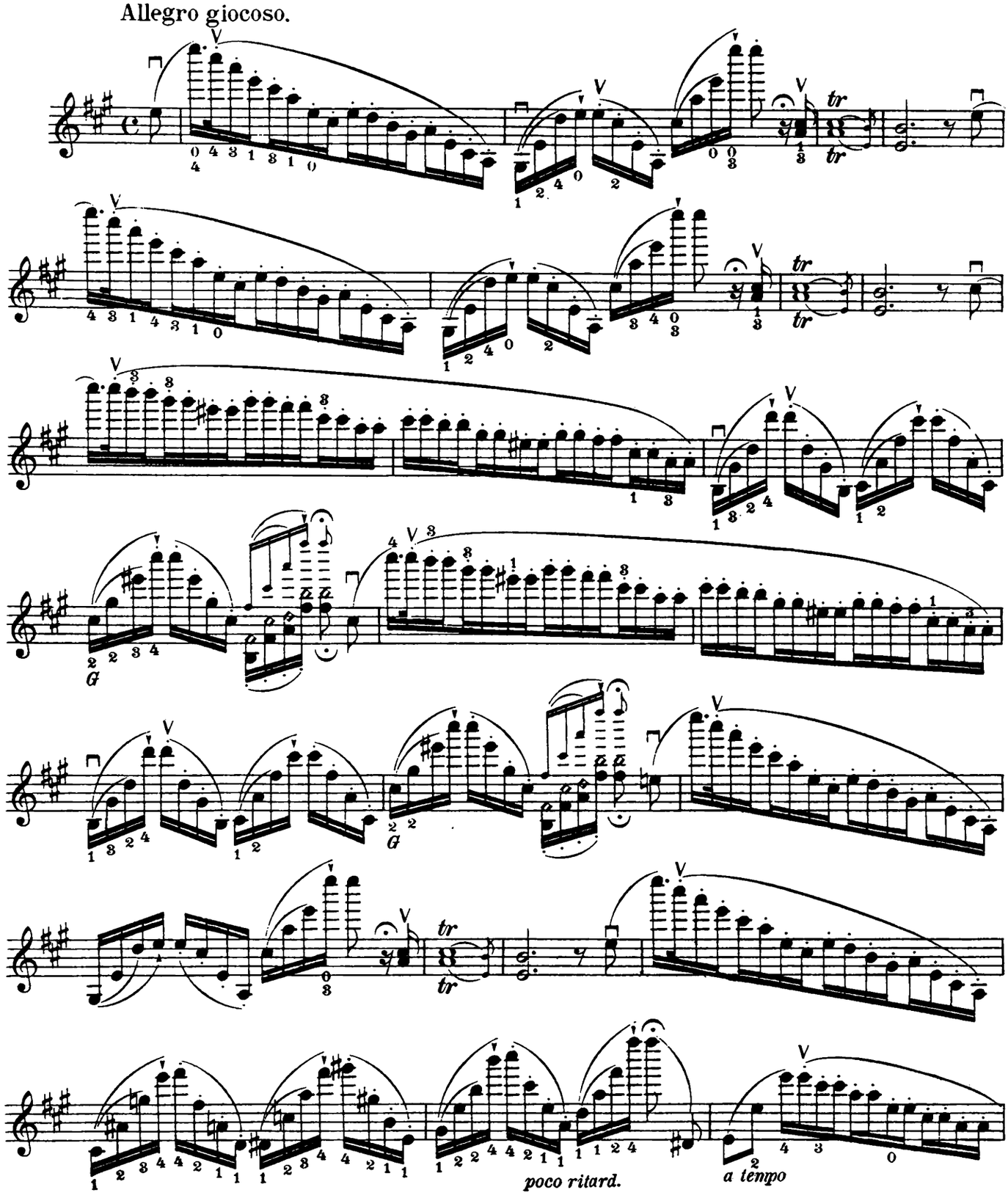
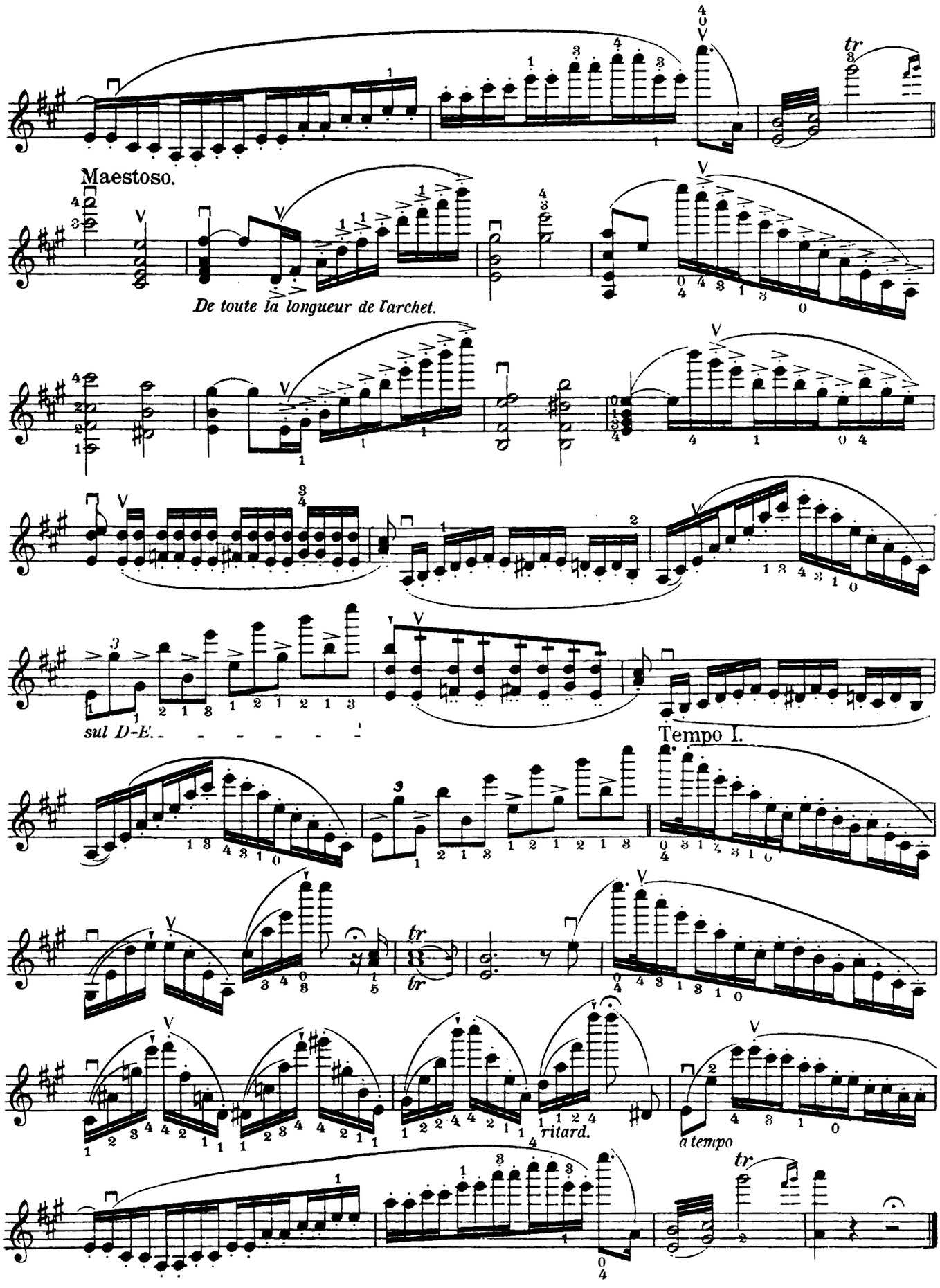
1. Le Sautillé

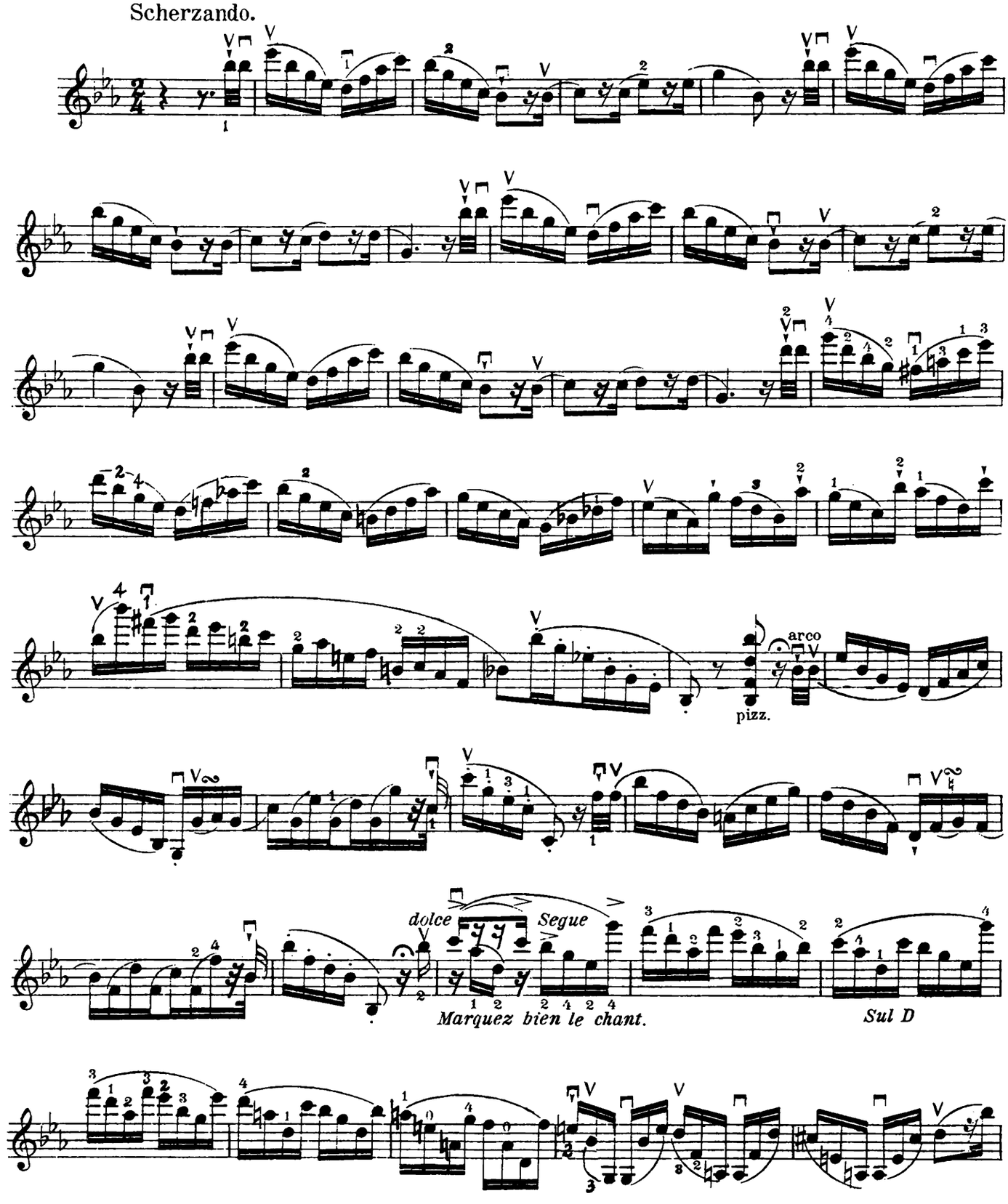
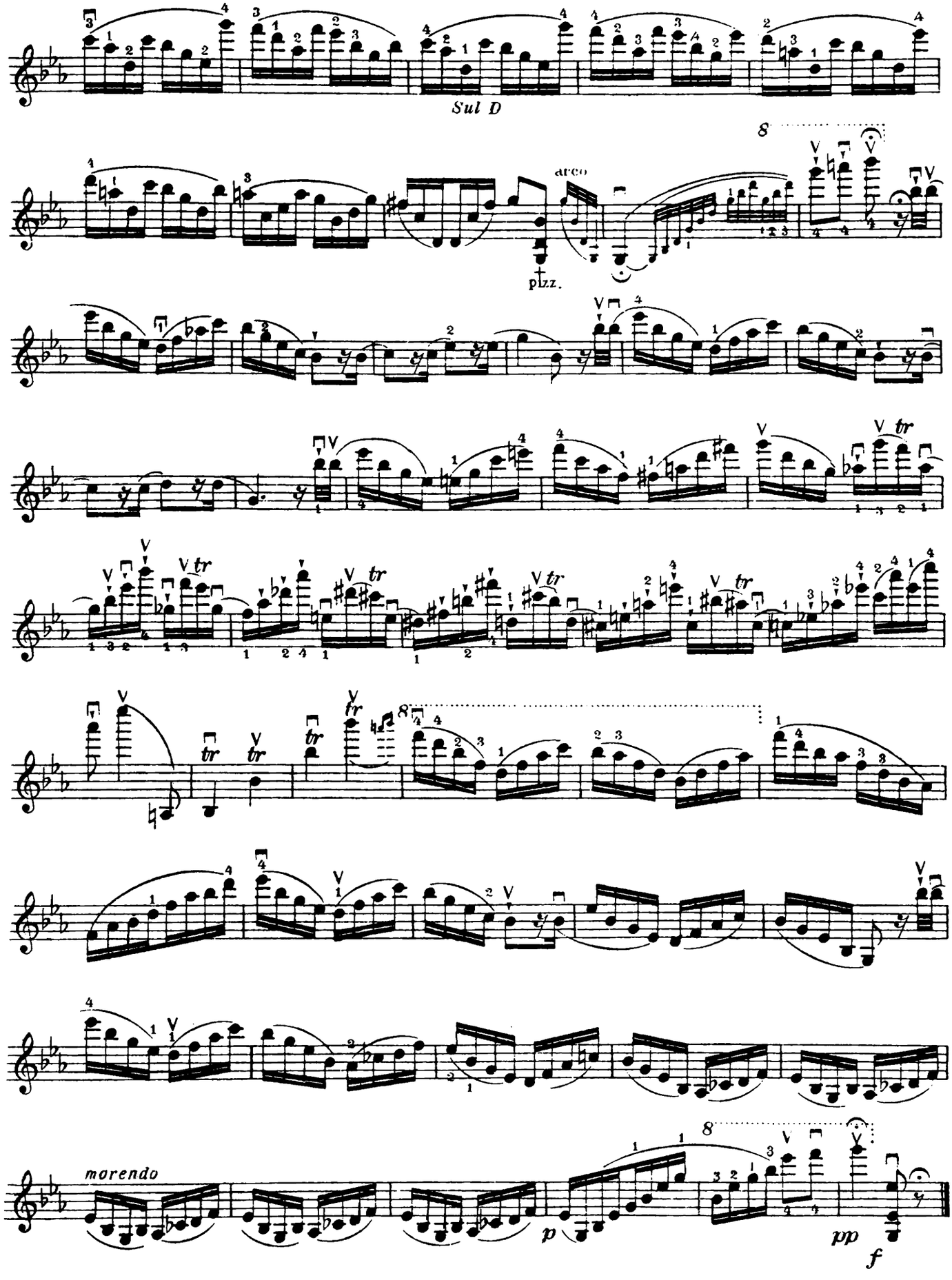
(Exercice)

2. La Vélocité

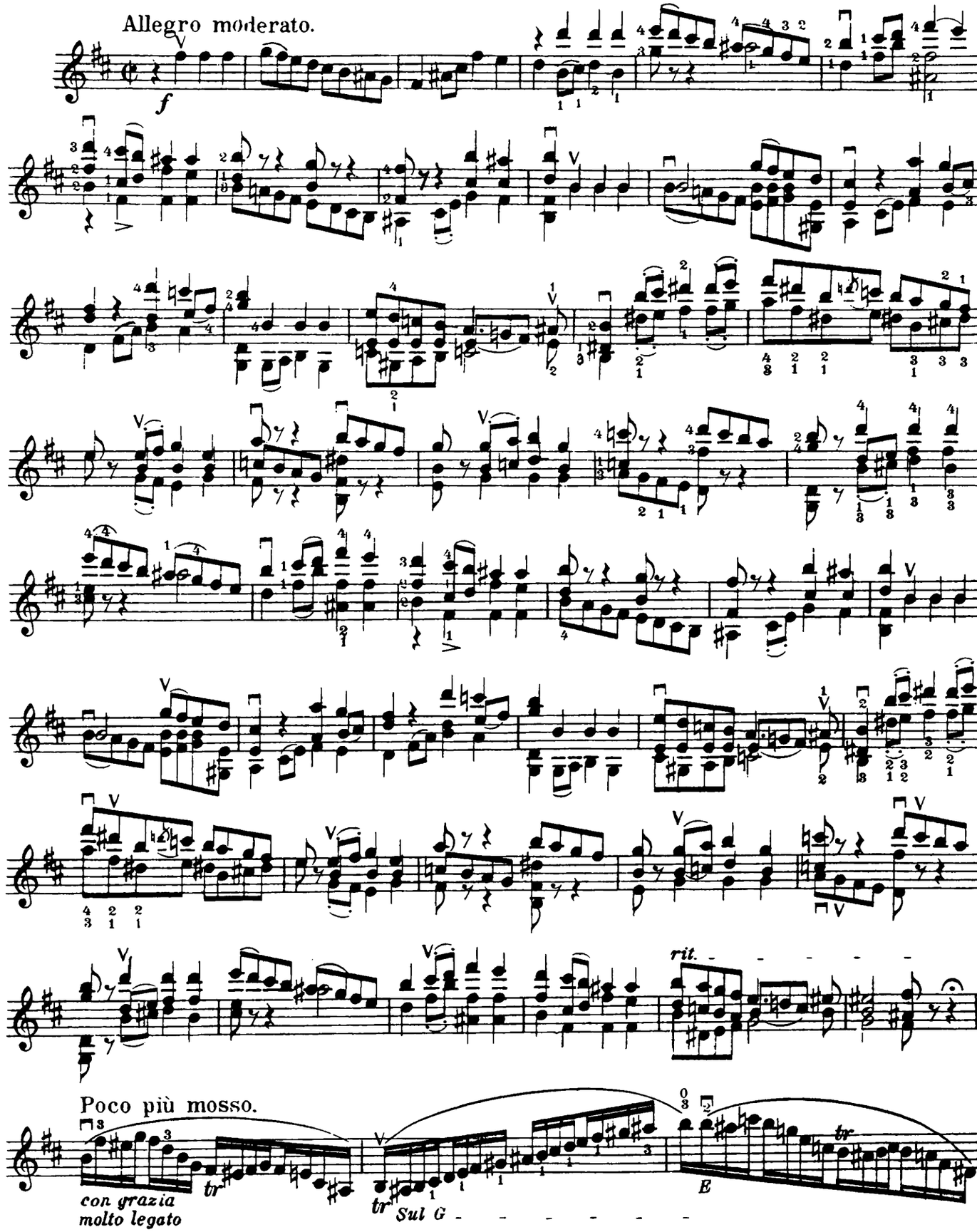
(Exercice)

E
Sul D
Sul A
Sul G
tr
à la 7me position
Sul A, E
à la 5me position
p poco a poco ri - tar - dan - do pp

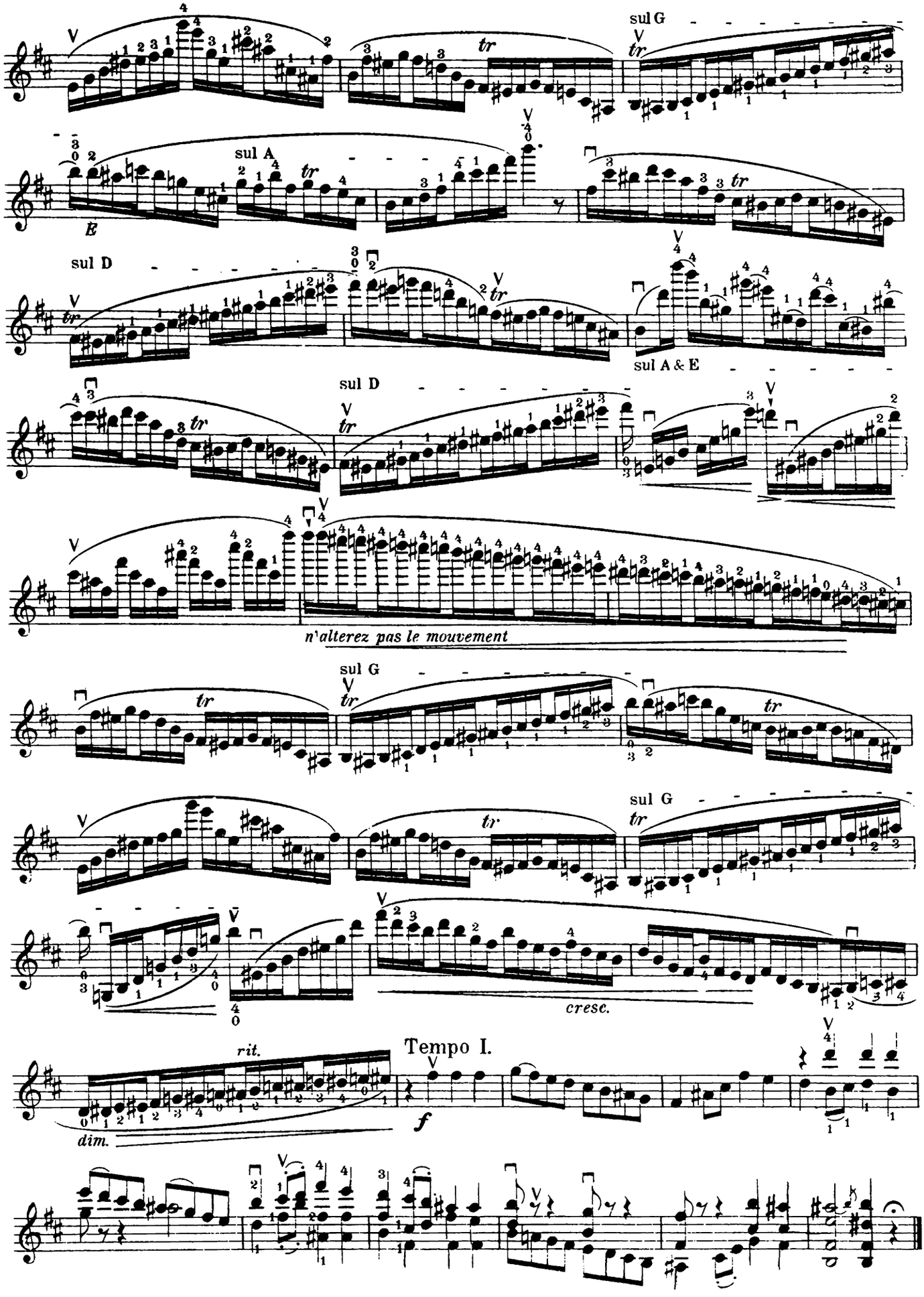
3. L'Étude


Sul A
à la position
segue

à la position
à la position
Tempo I.
Sul D_


sul D
segue
morendo
p
pp

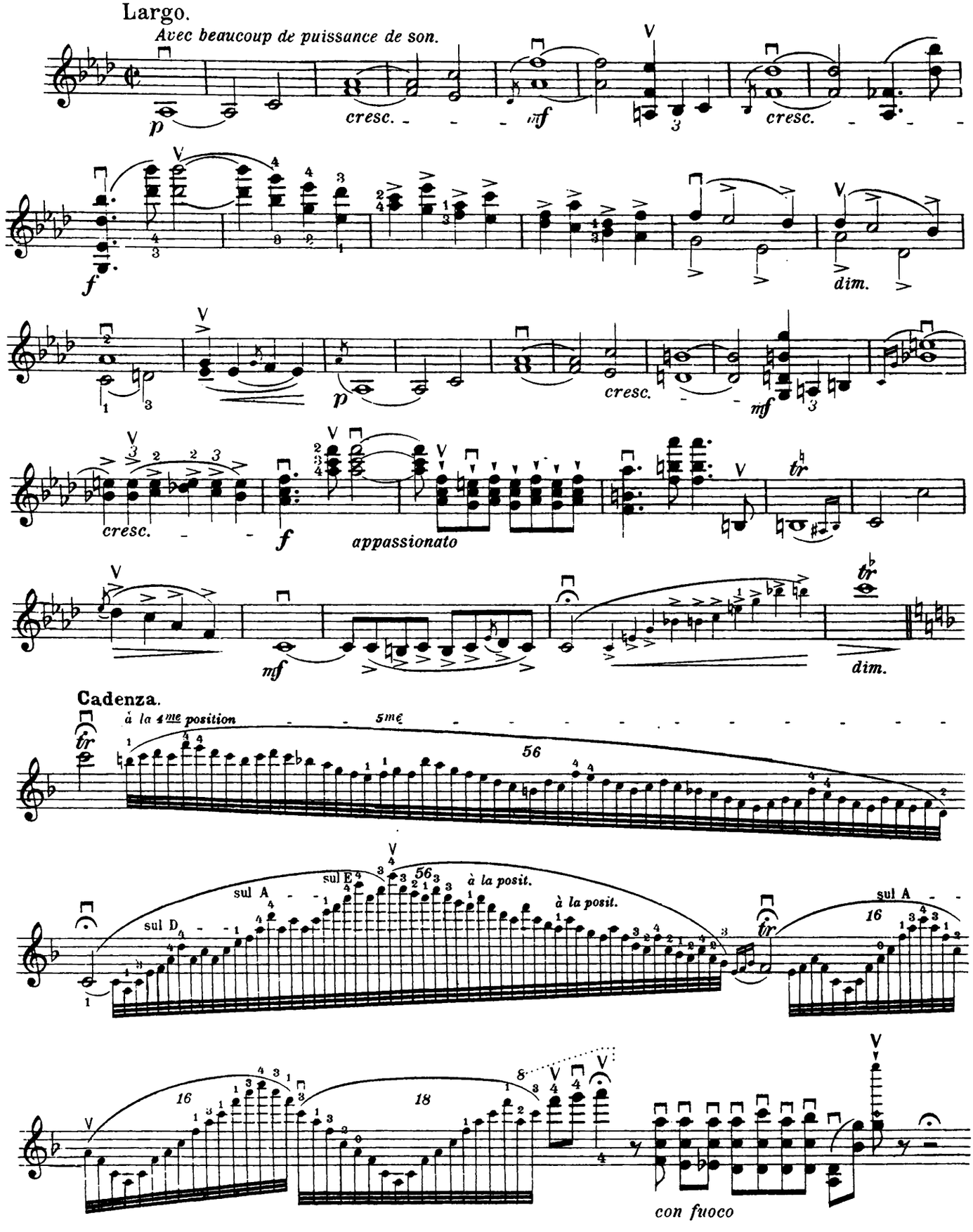
4. Le Staccato


Maestoso.
De toute la longueur de l'archet.
sul D-E.
Tempo I.
ritard.
a tempo

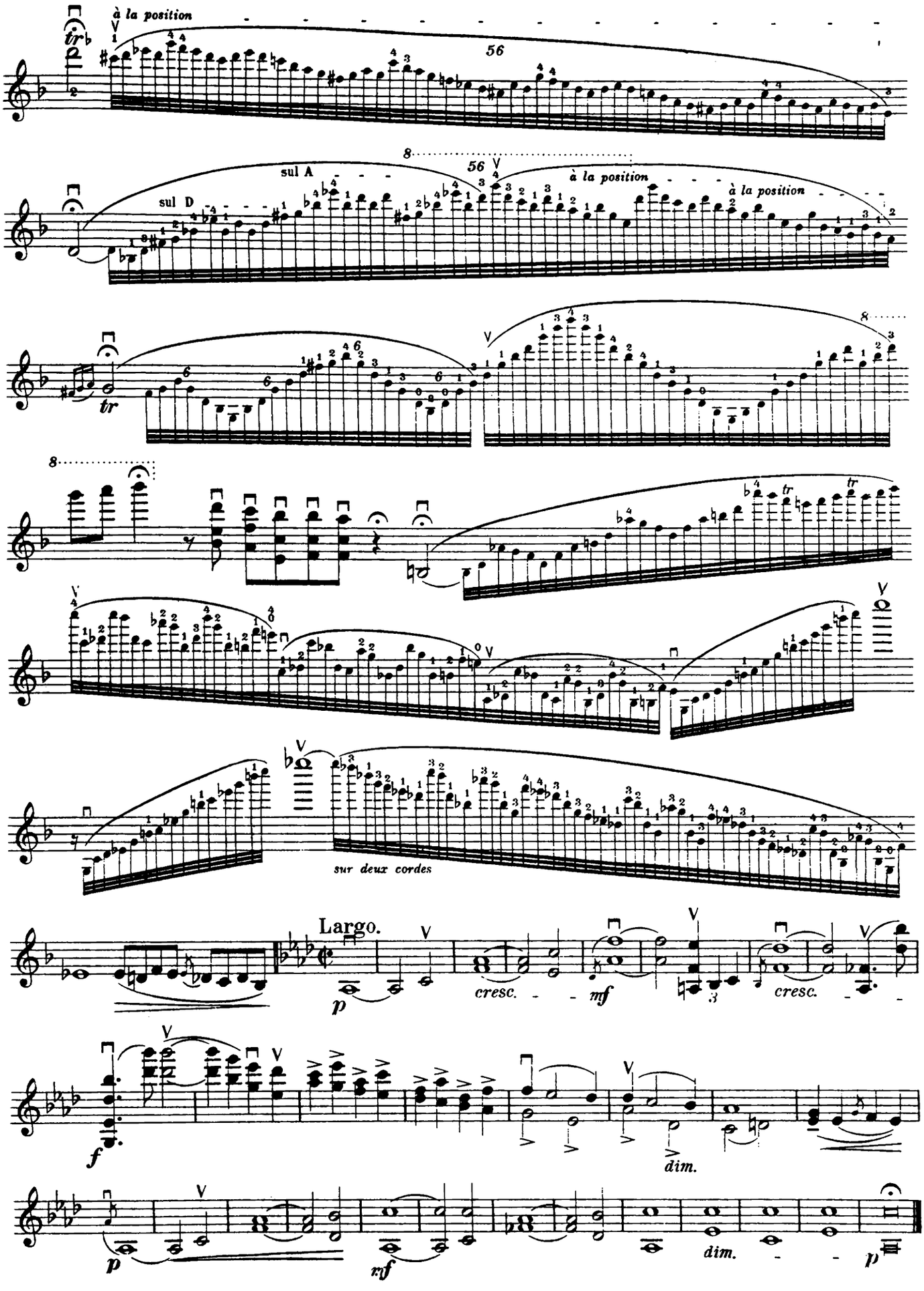
5. Alla Saltarella

Sul D
arco
pizz.
morendo
p
pp
f

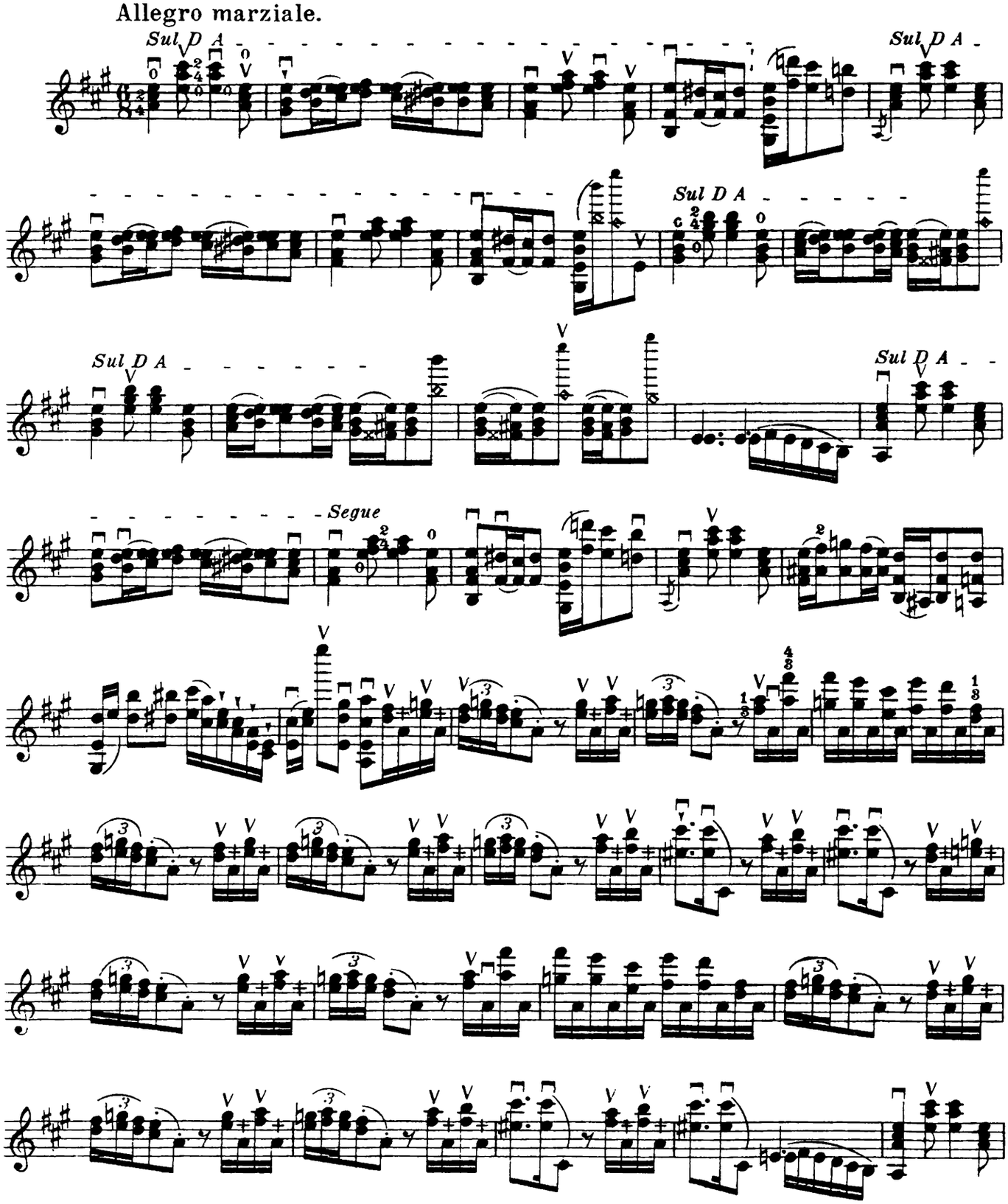
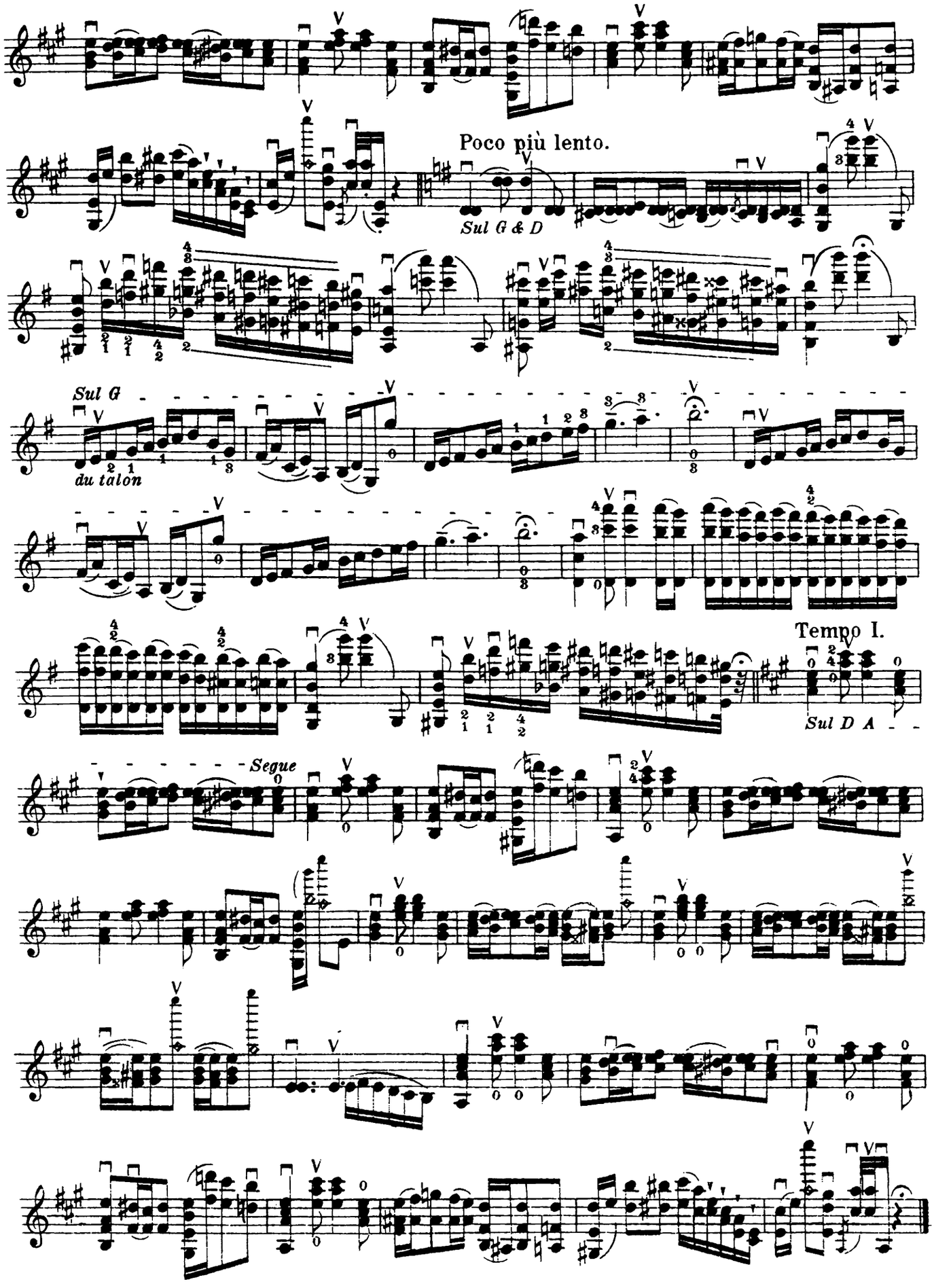
6. Prélude

Allegro moderato.
f
rit.
Poco più mosso.
con grazia
molto legato
tr
Sul G
E


sul G
sul A
E
sul D
sul A & E
sul D
n'alterez pas le mouvement
sul G
sul G
cresc.
rit.
Tempo I.
f
dim.

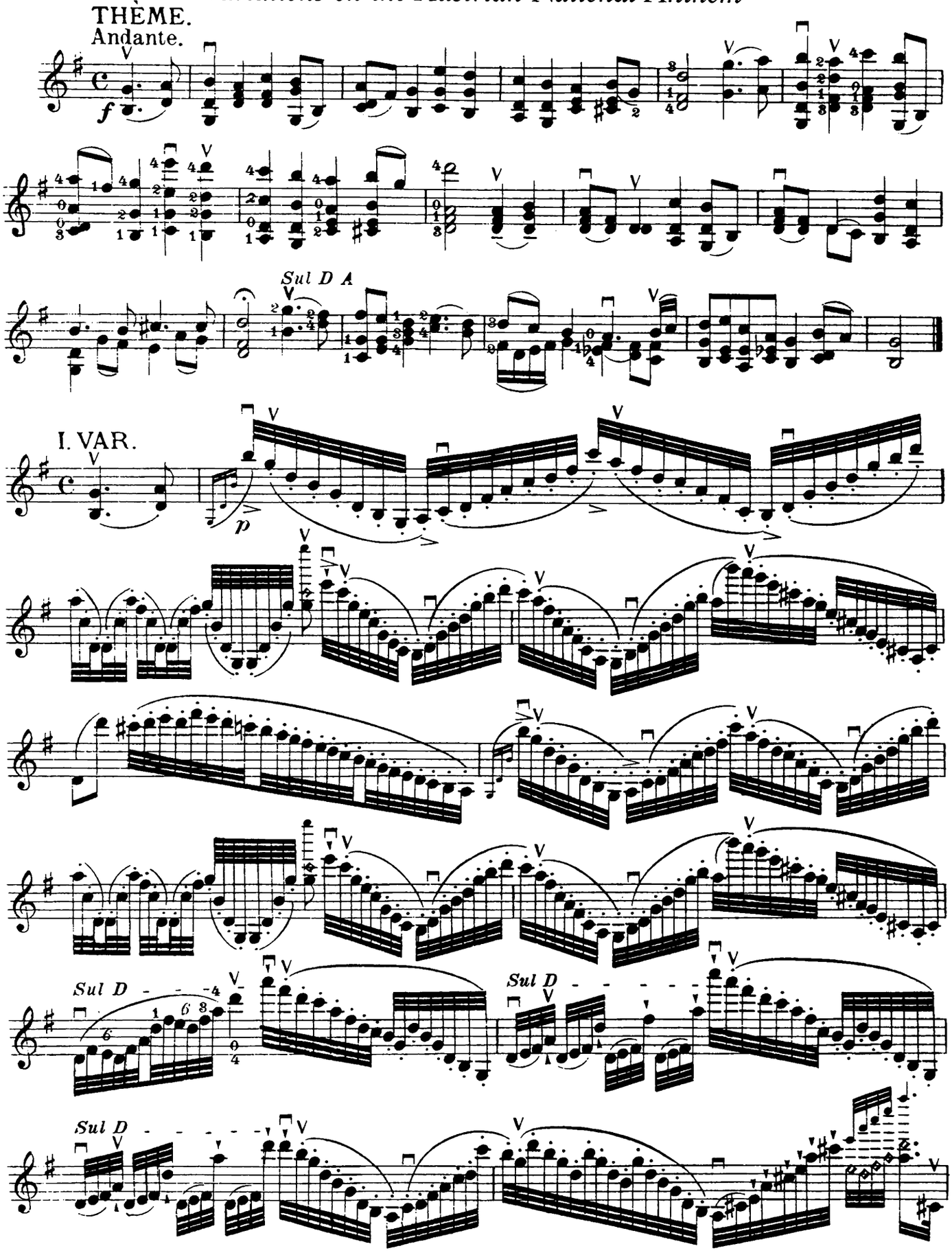
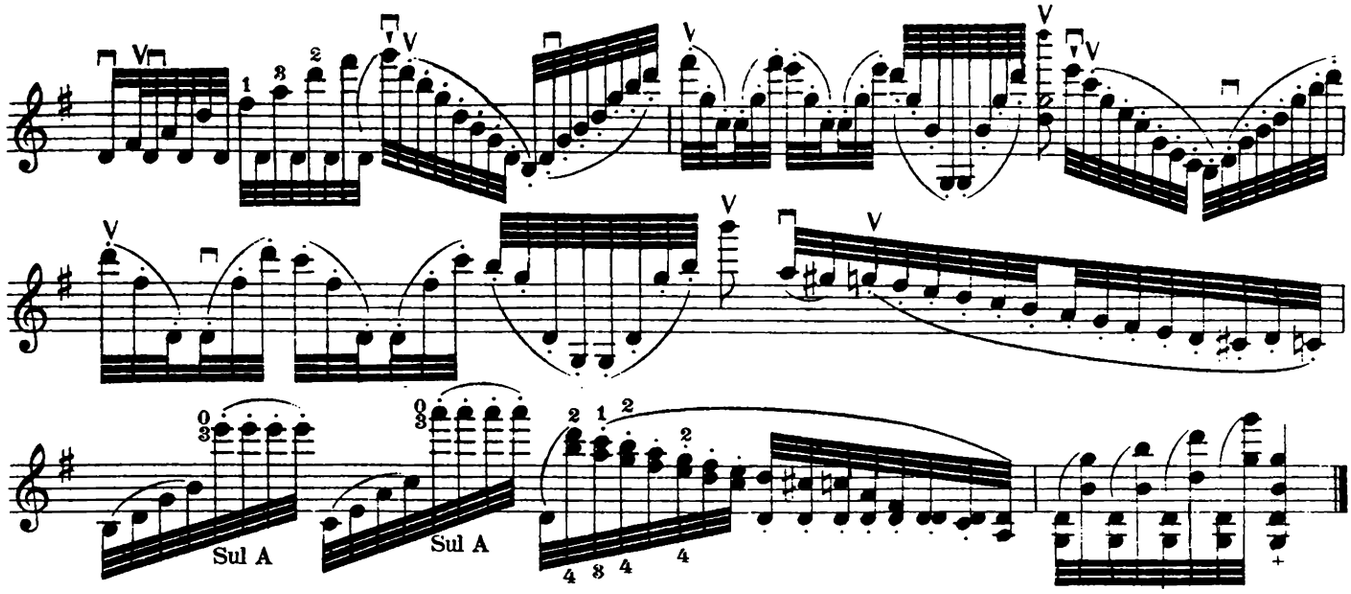
7. La Cadenza


Largo.
Avec beaucoup de puissance de son.
cresc.
dim.
appassionato
Cadenza.
à la 4me position
5me
sul A
sul E
sul D
à la posit.
con fuoco

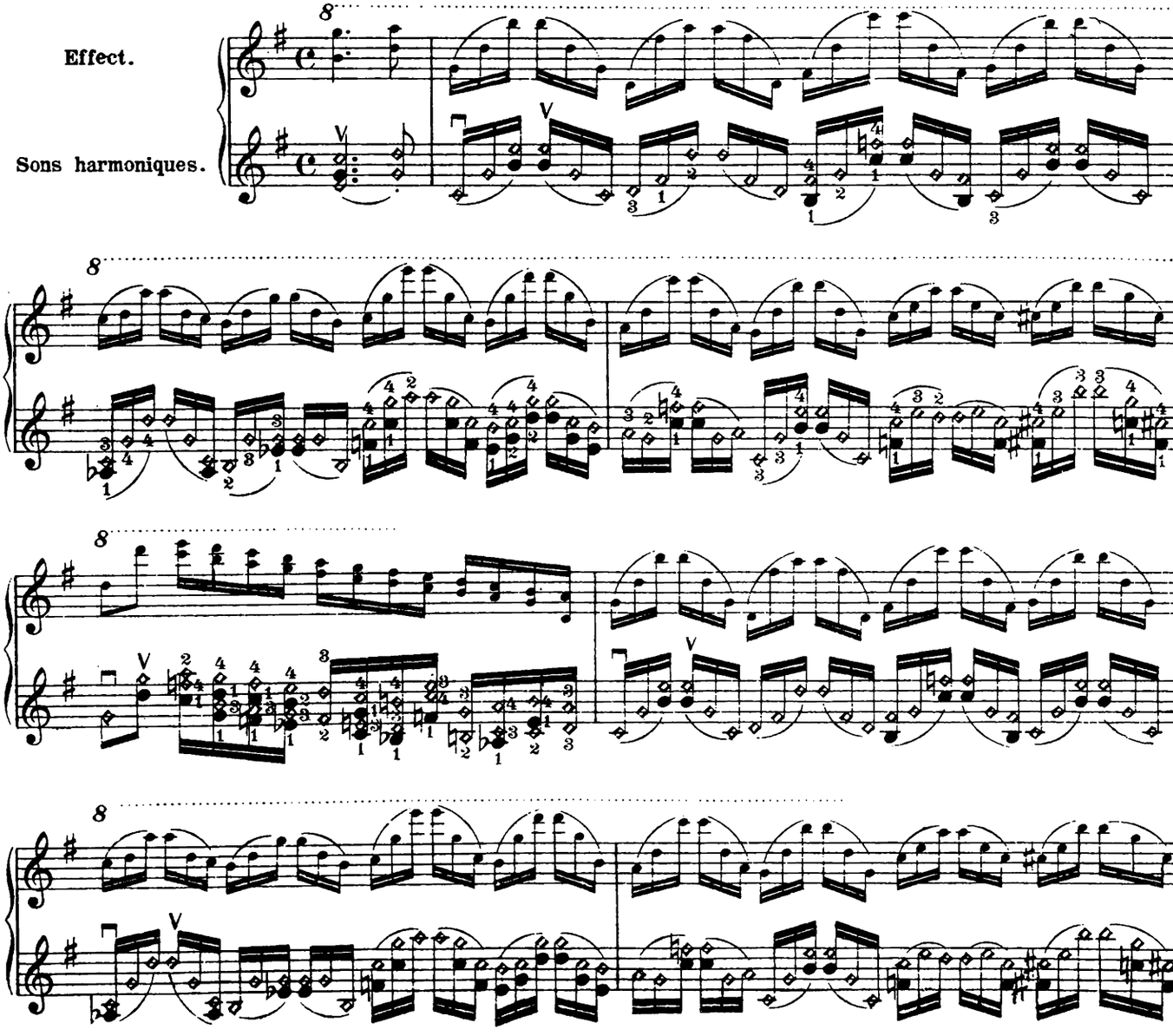

à la position
56
sul A
sul D
à la position
à la position
tr
tr
tr
sur deux cordes
Largo.
p
cresc.
mf
cresc.
f
dim.
p
rf
dim.
p

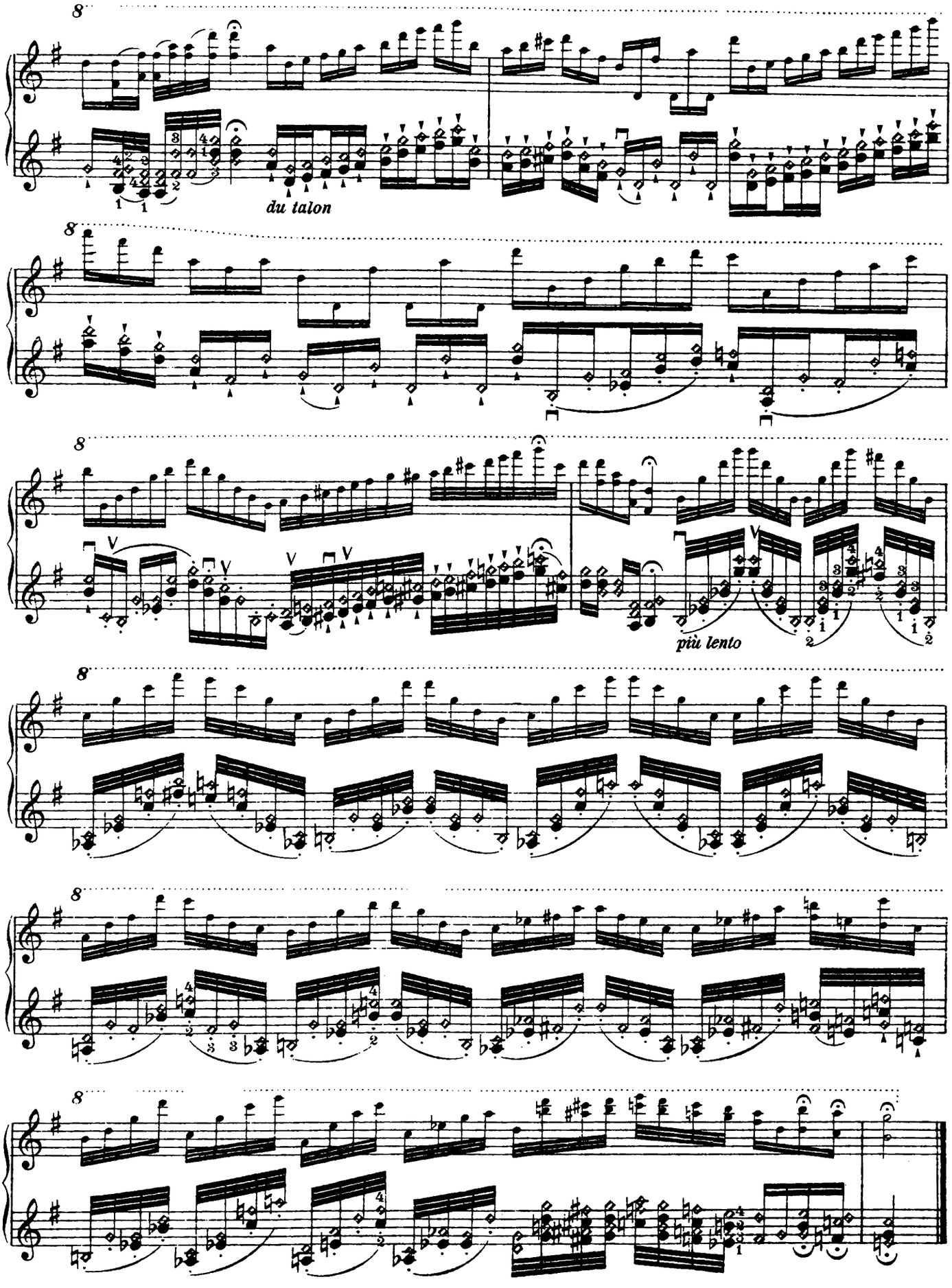
8. Le Chant du Bivouac

Poco più lento.
Sul G & D
Sul G
du talon
Tempo I.
Sul D A
Segue

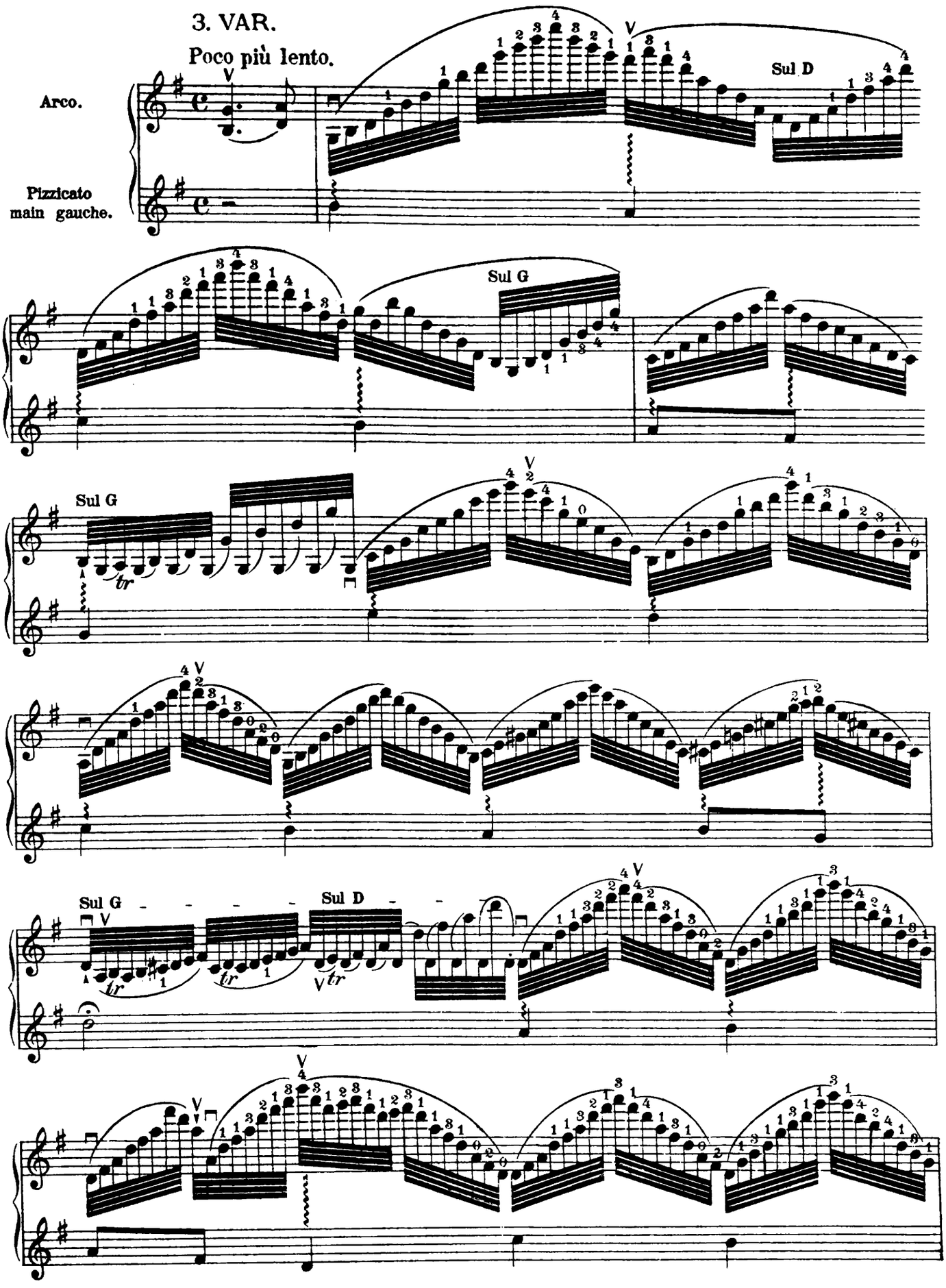
Les Arpèges

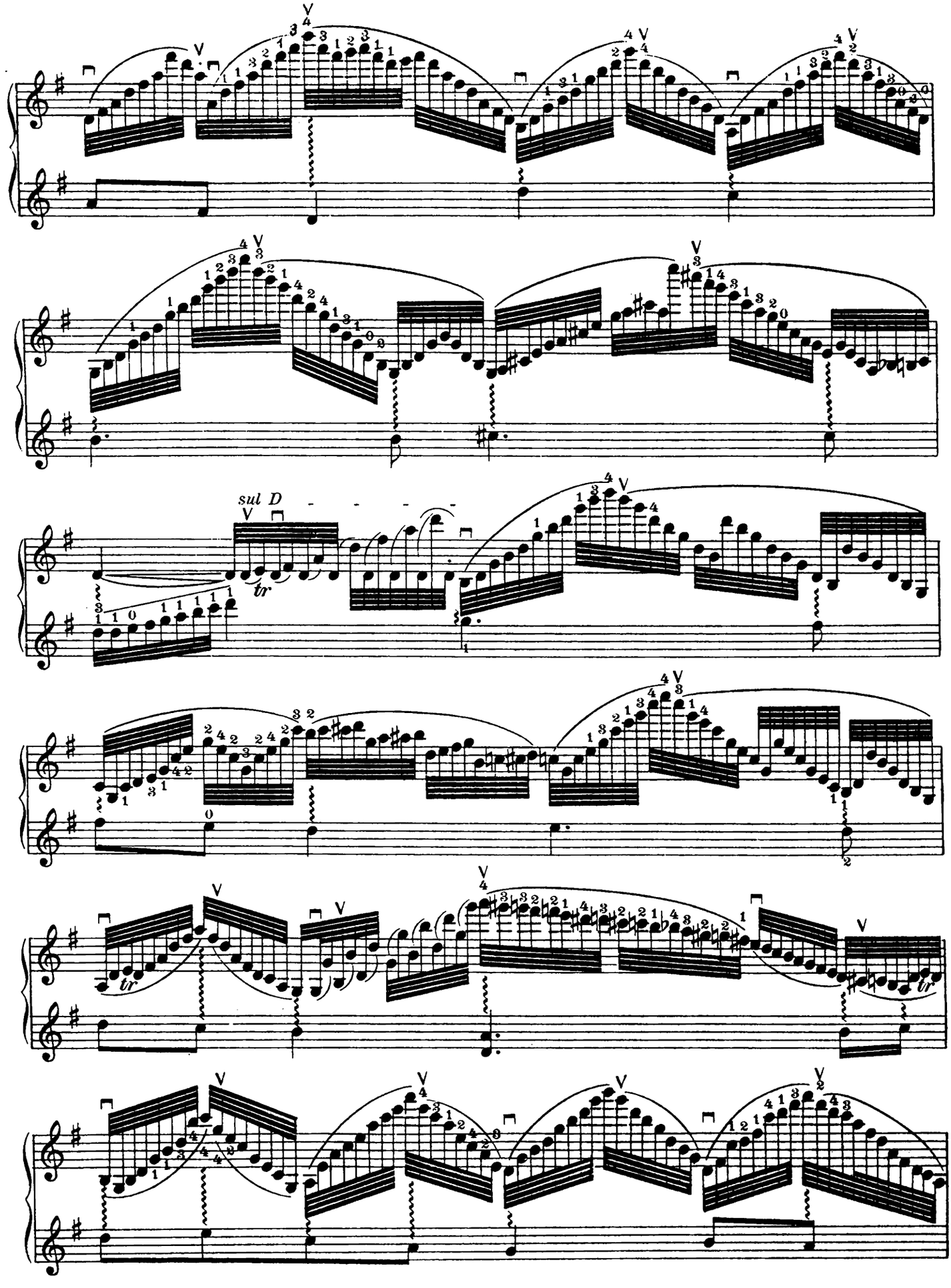
Variations on the Austrian National Anthem



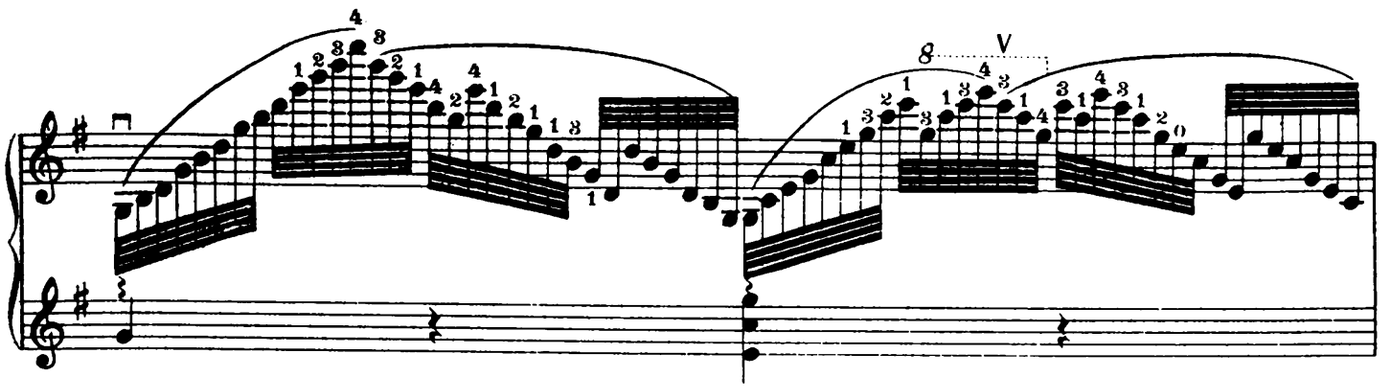
2. VAR.

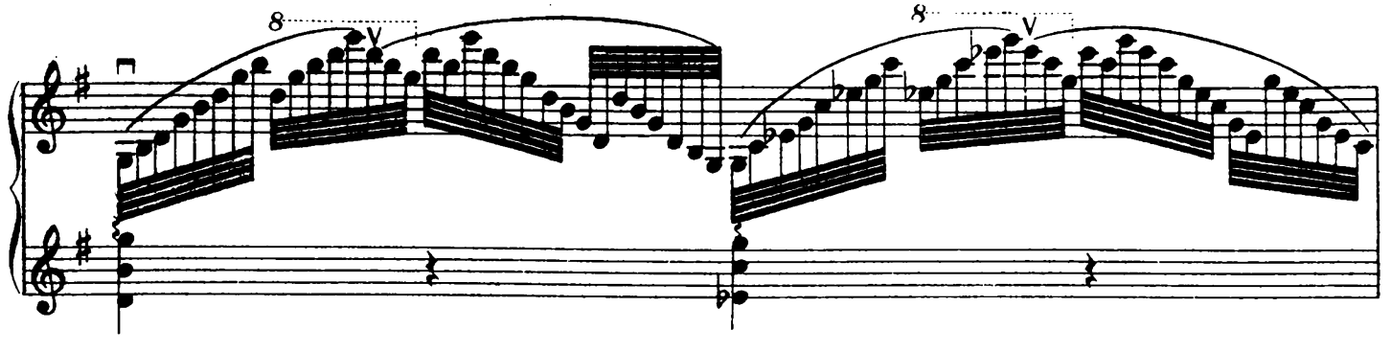


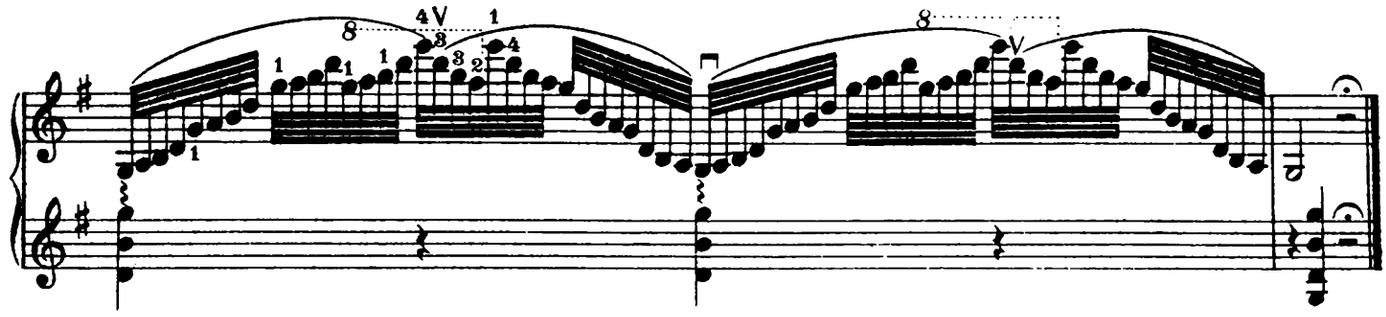

8
du talon
8
8
più lento
8
8
8


3. VAR.
Poco più lento.
Arco.
Pizzicato
main gauche.
Sul D
Sul G
Sul G
Sul G
Sul D

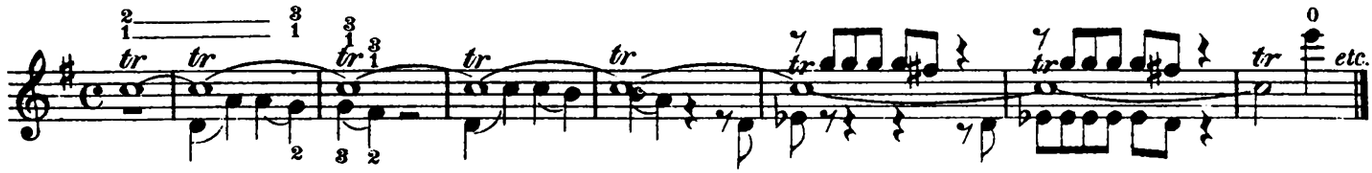

sul D
tr
tr
tr

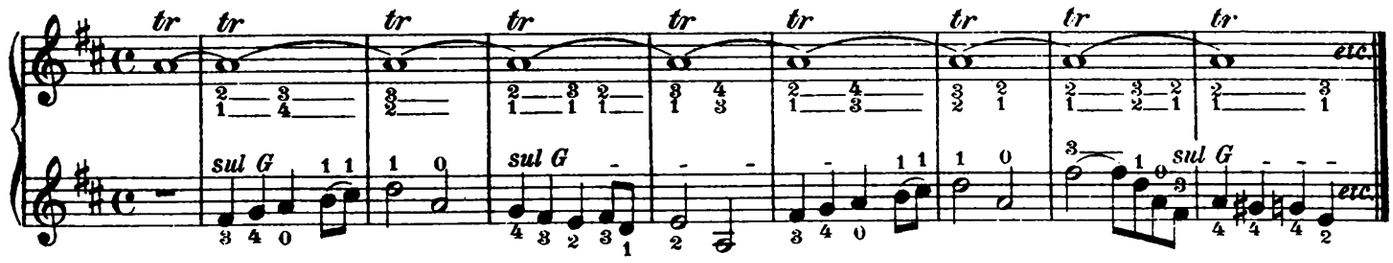






Exercices en Trilles

Excerpt from *Souvenir de Moscou*, Op. 6

Excerpt from a Cadenza for the Beethoven Violin Concerto

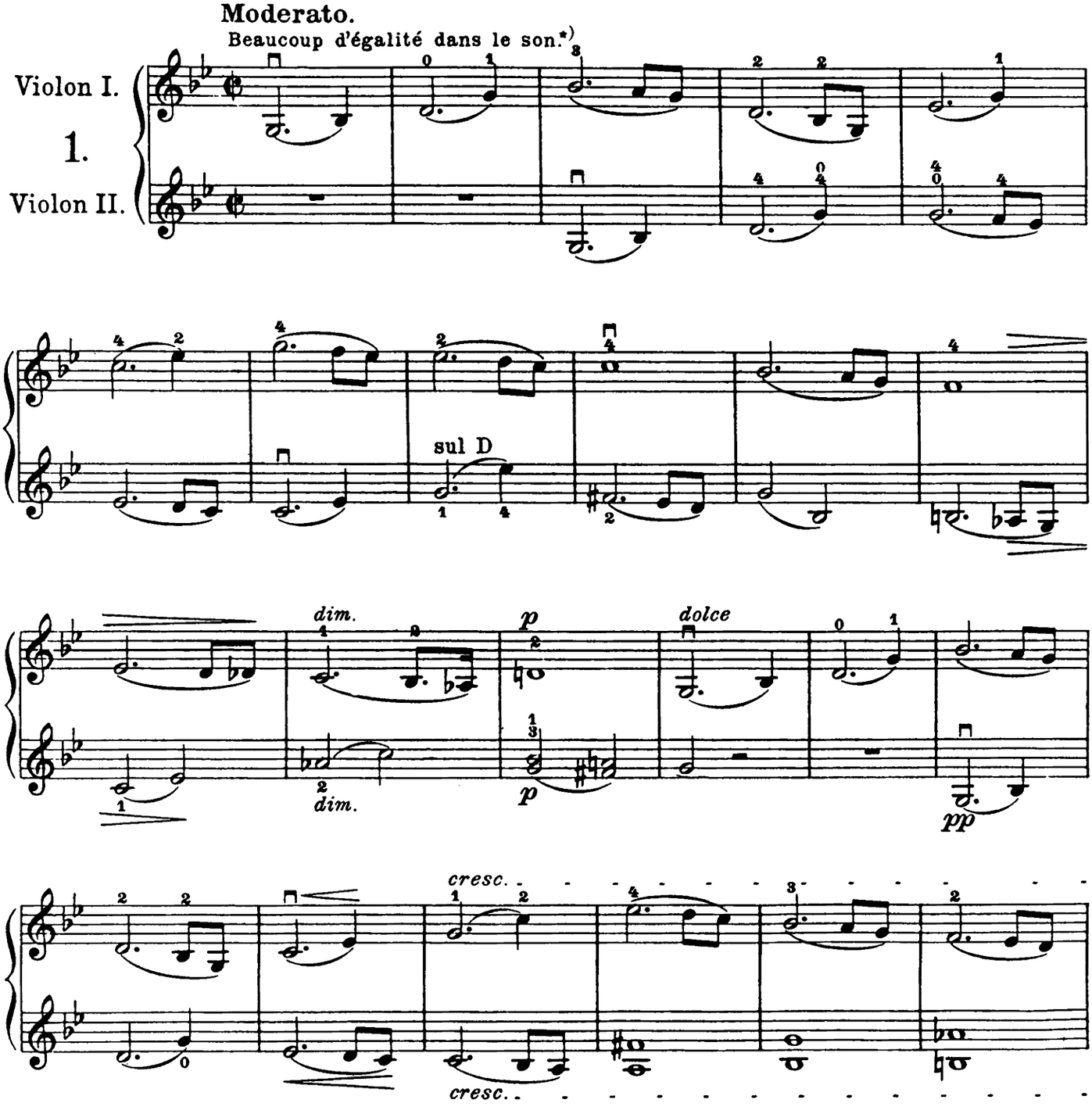
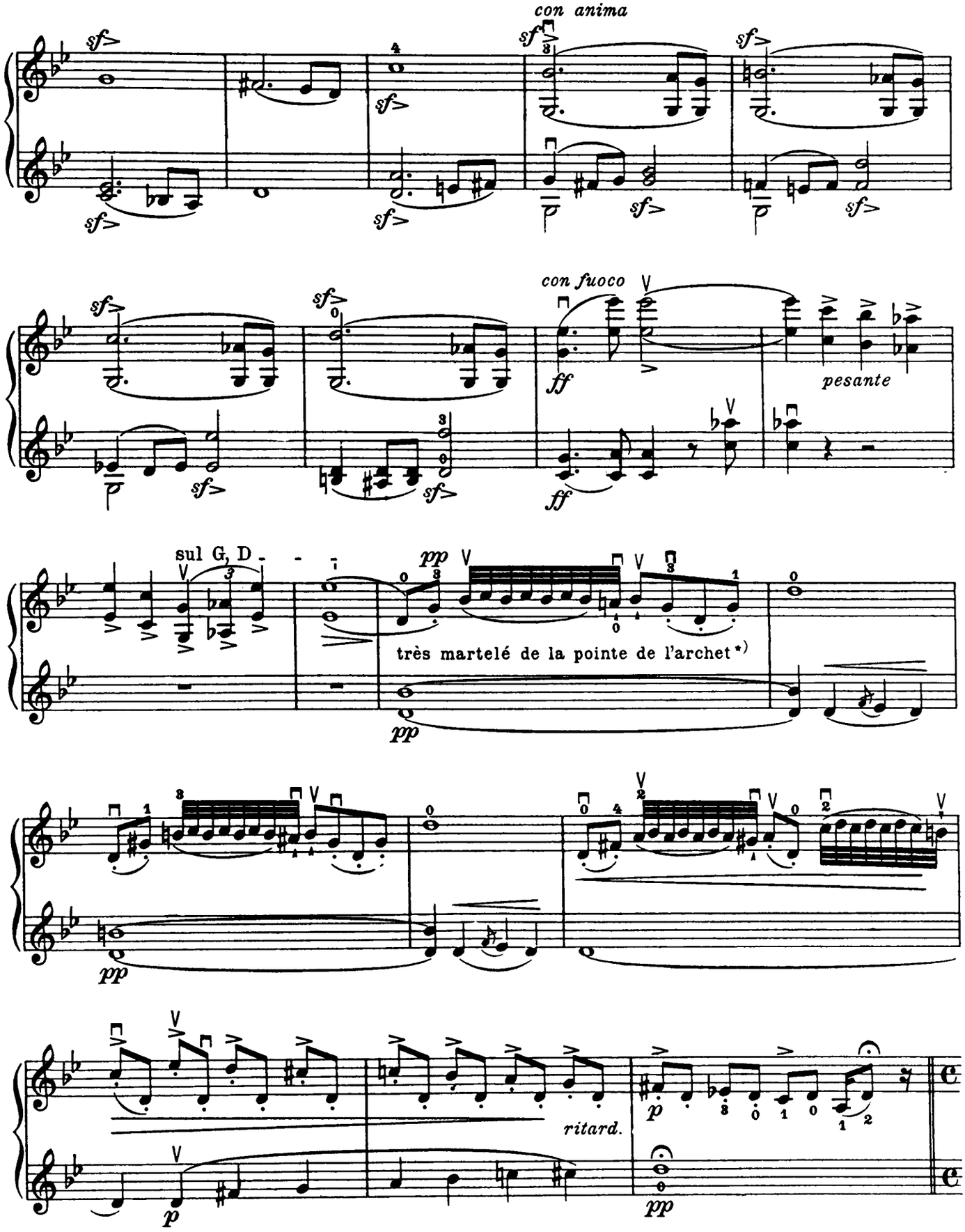


Henryk Wieniawski

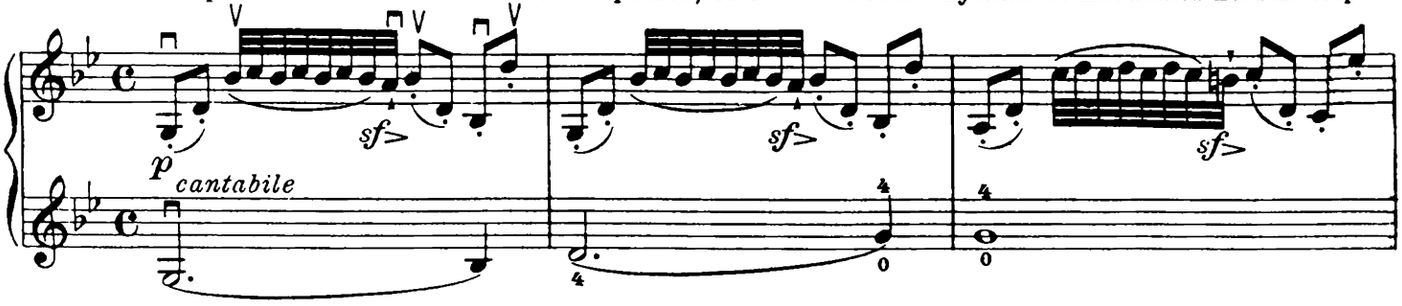
ÉTUDES-CAPRICES for Violin, Op. 18

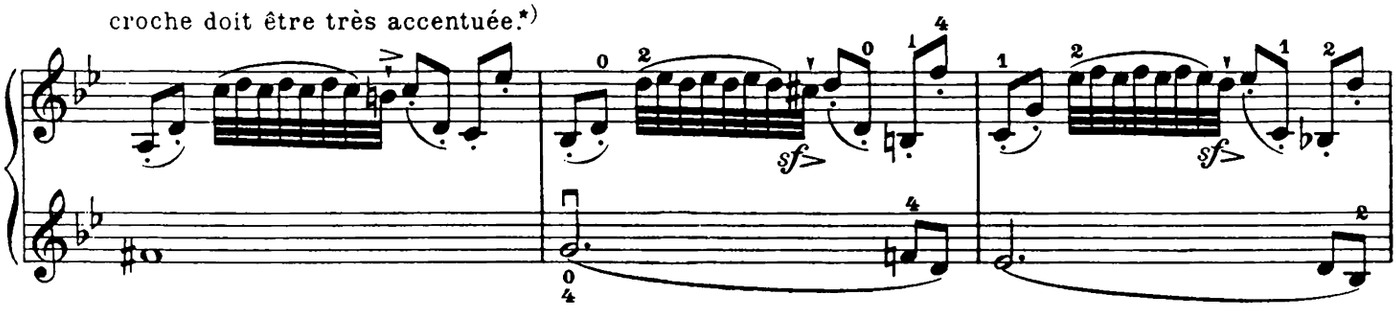
(with the Accompaniment of a Second Violin)

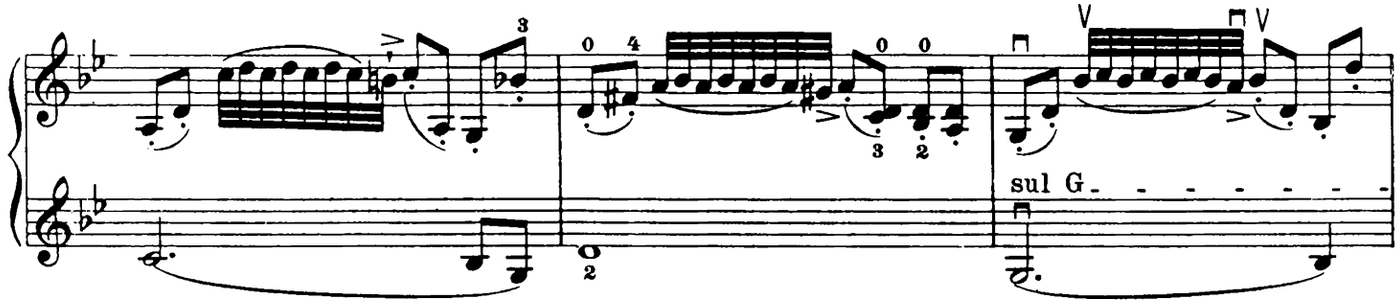
Edited by Hans Sitt

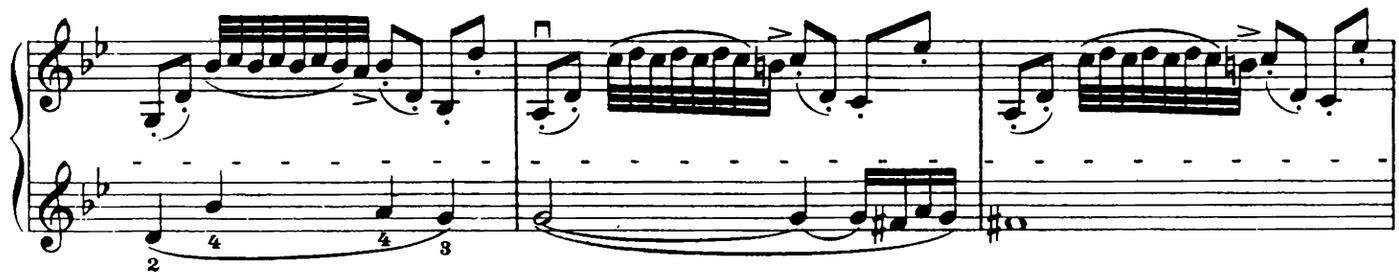
⊓ Herunterstrich _ Tirez _ Down bow.
V Heraufstrich _ Poussez _ Up bow.

*) Sehr ausgeglichen in der Tongebung. — *To be played with a perfectly uniform tone throughout.*

*) Sehr gestoßen mit der Spitze des Bogens. — *Distinctly detached with the tip of the bow.*

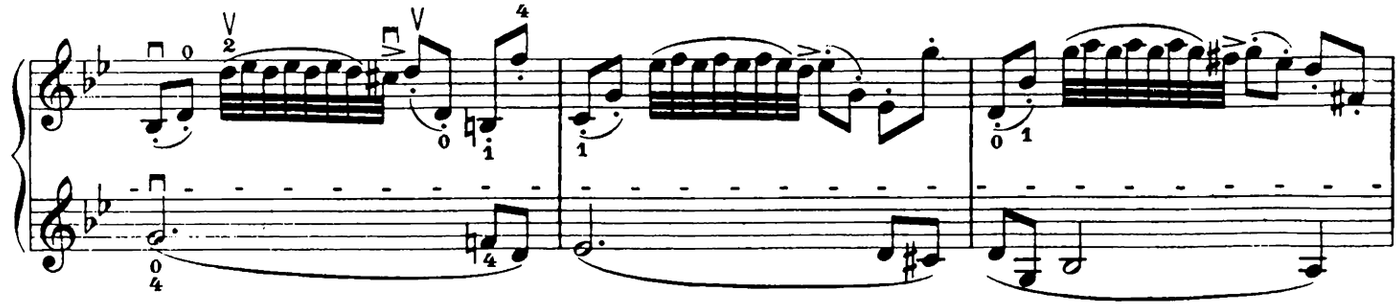
Allegro moderato.

Le coup d'archet très-martelé de la pointe, et le trille bien rhythmé et mordant. La 8me triple-

croche doit être très accentuée.*)

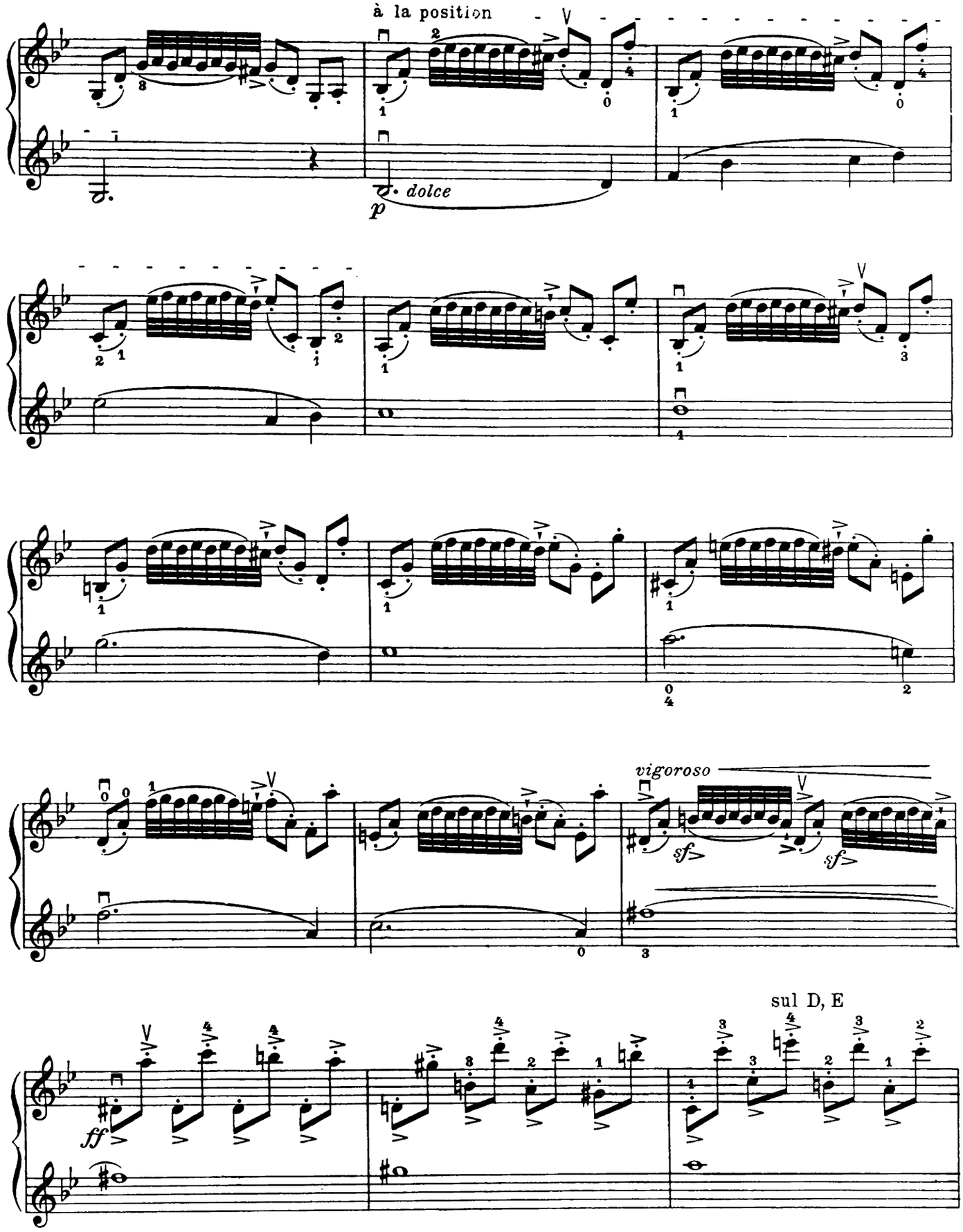
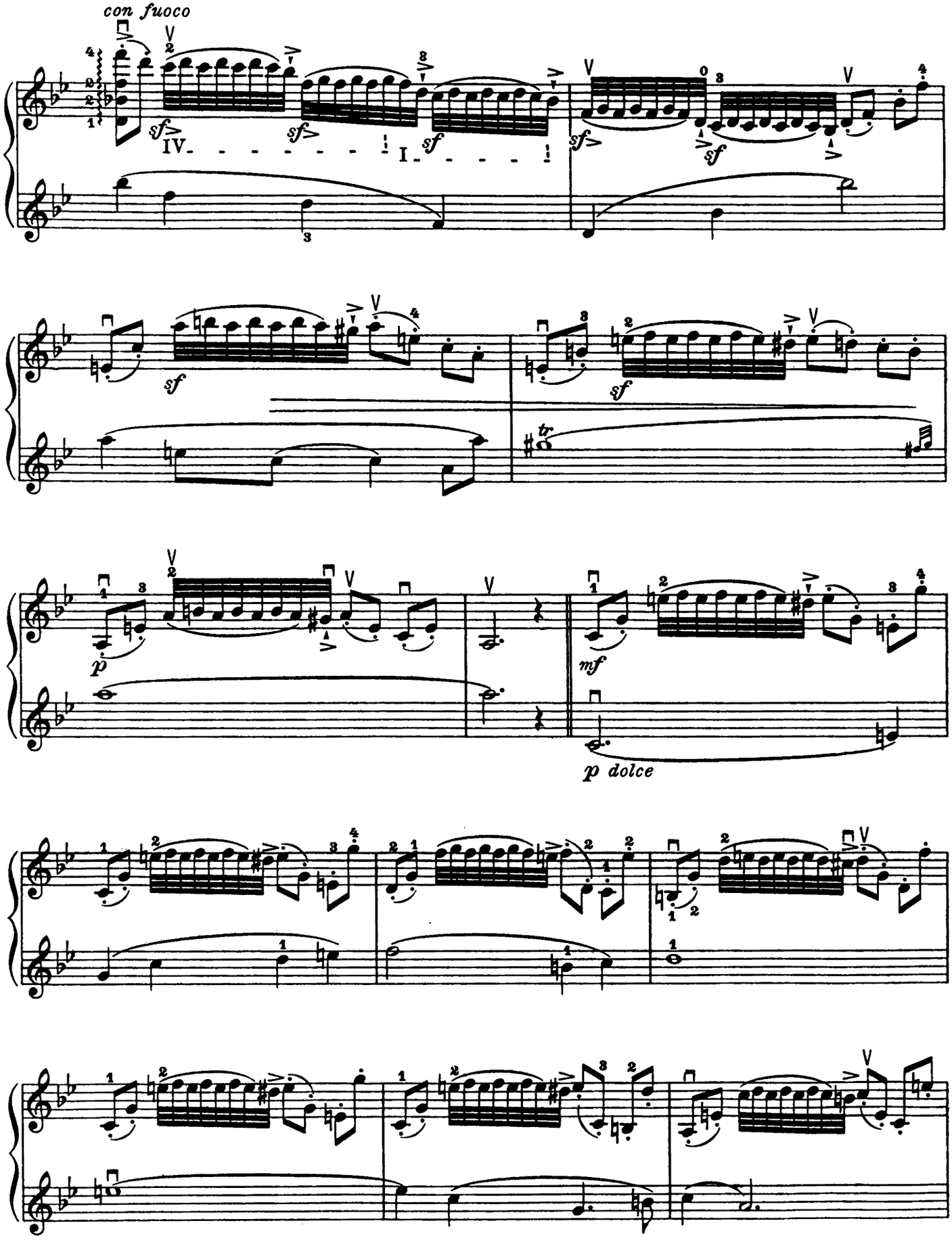
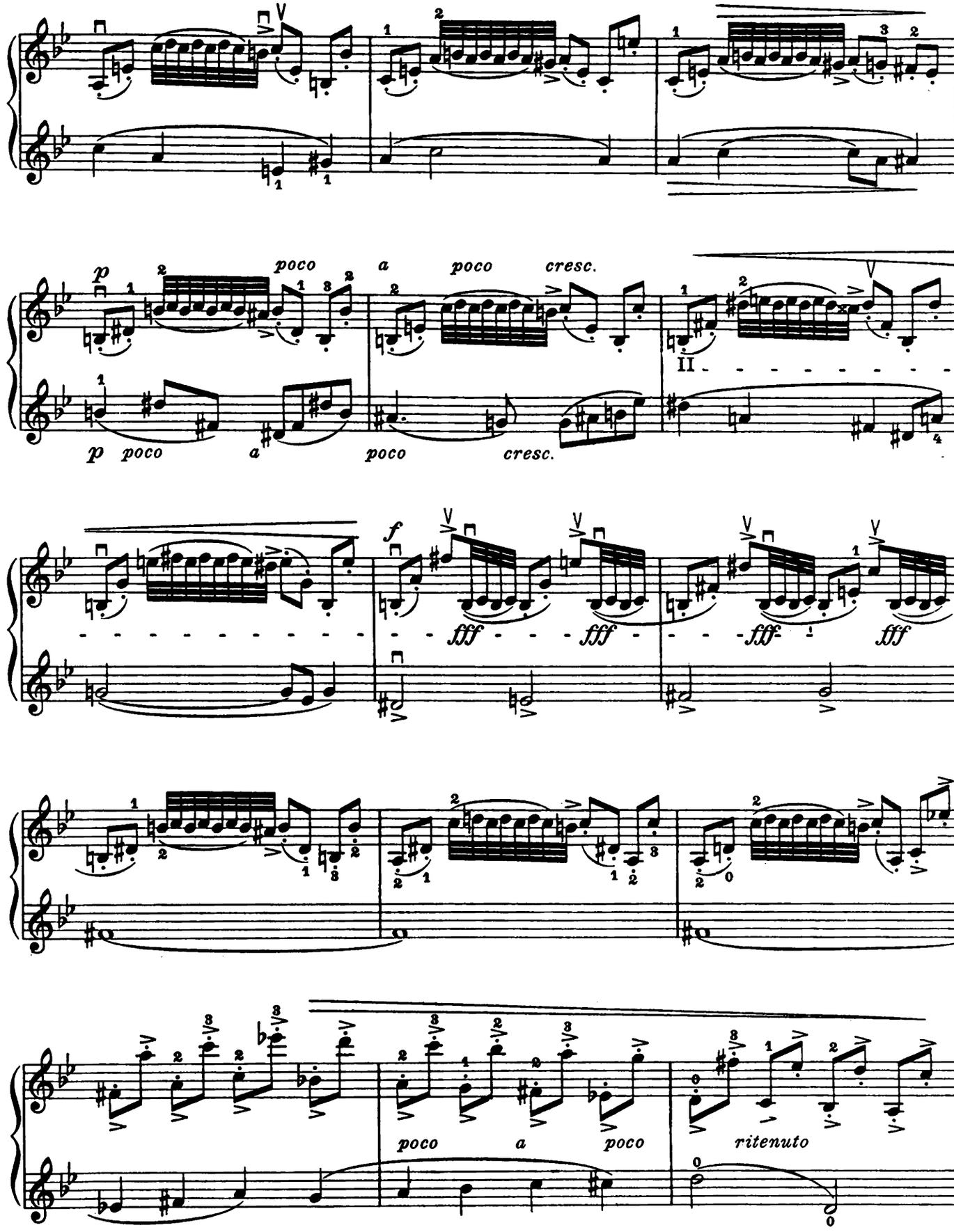
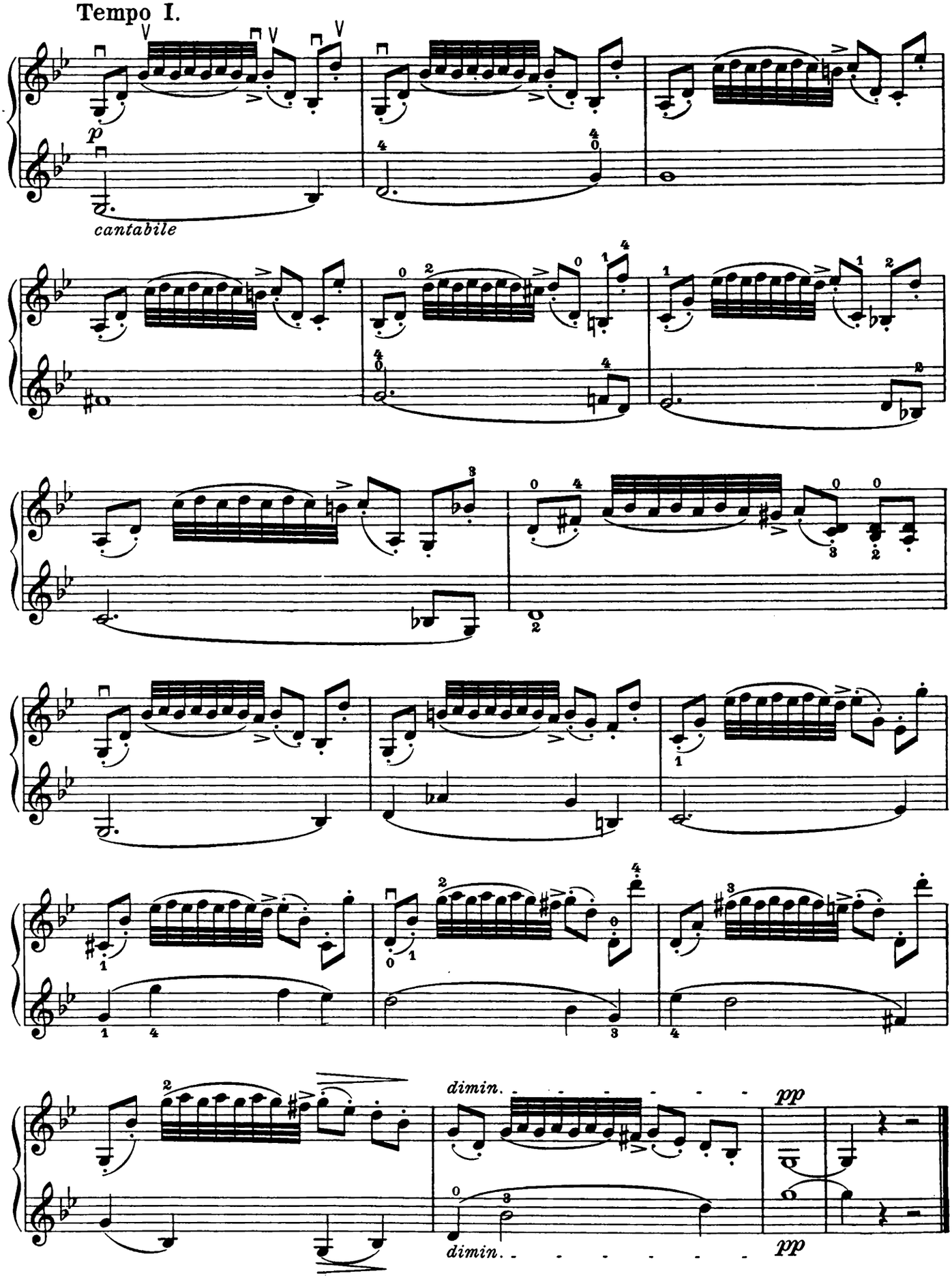
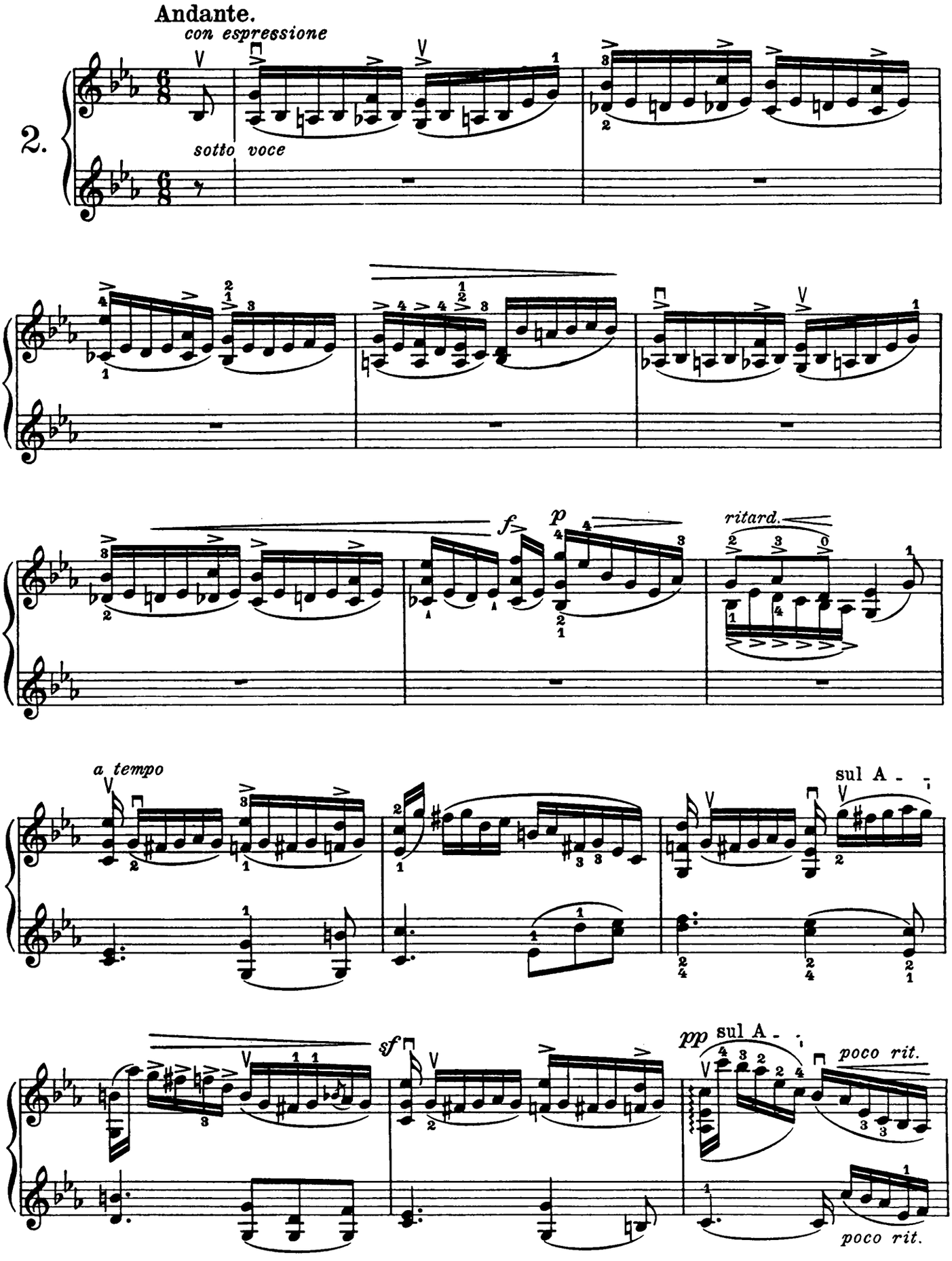
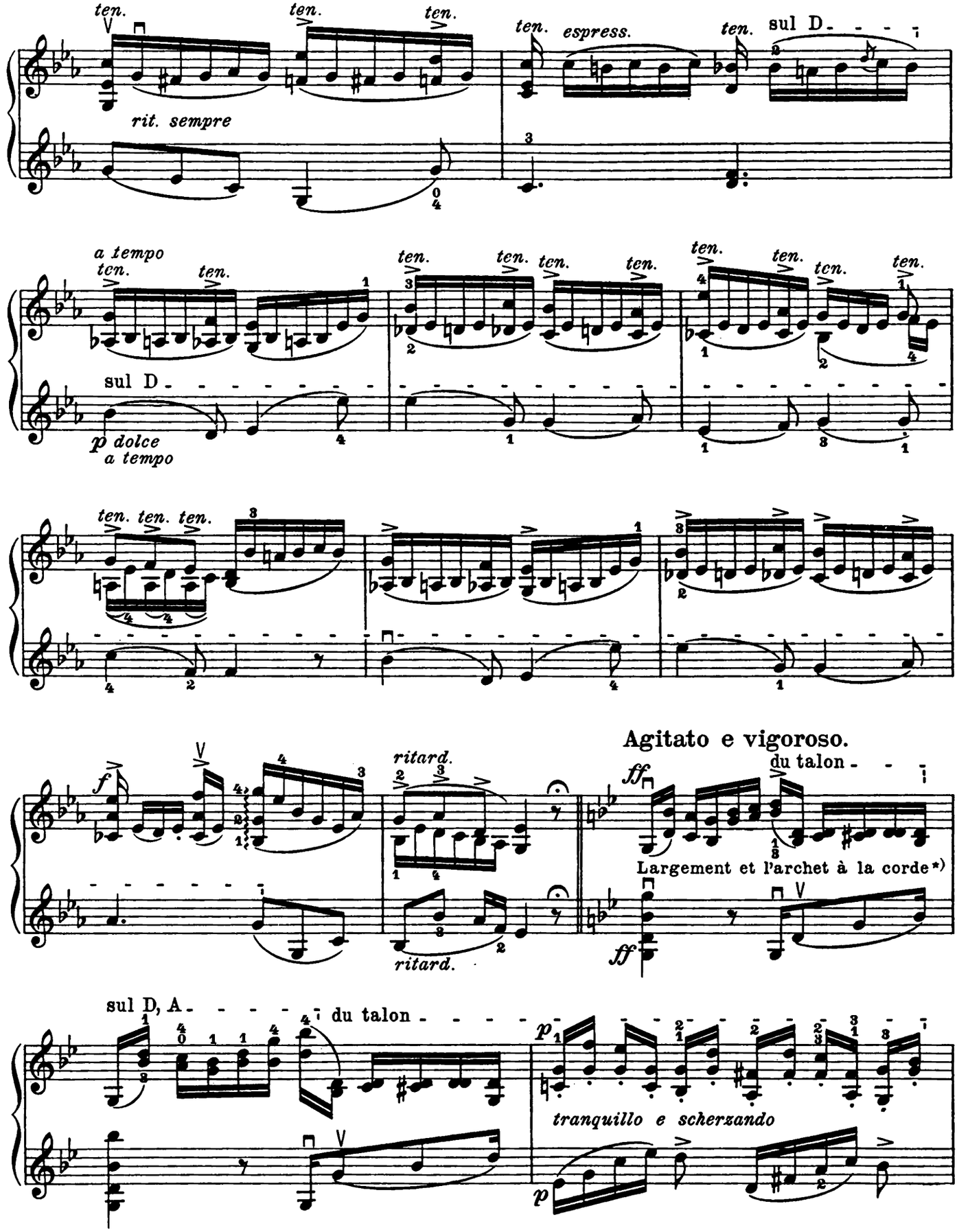
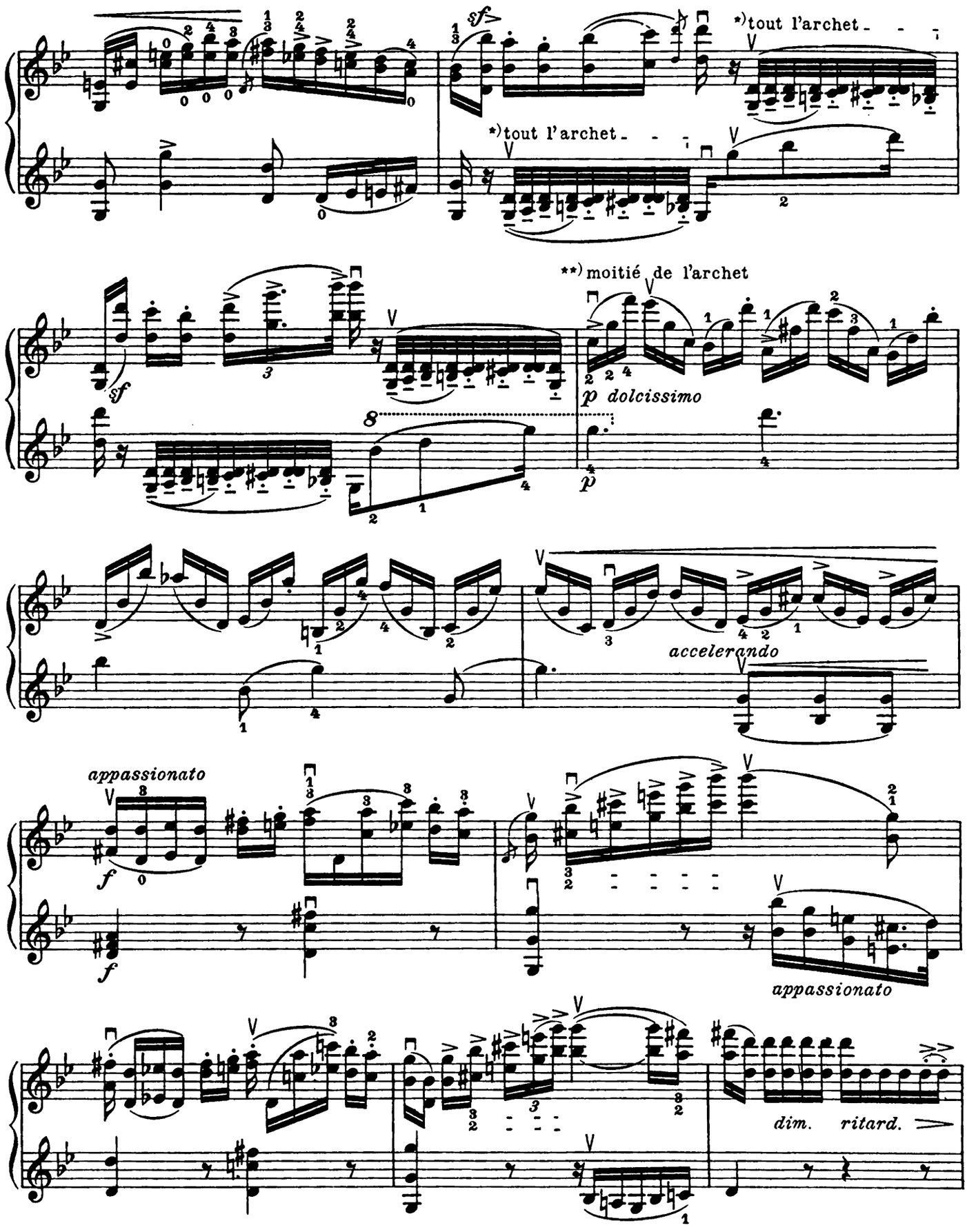


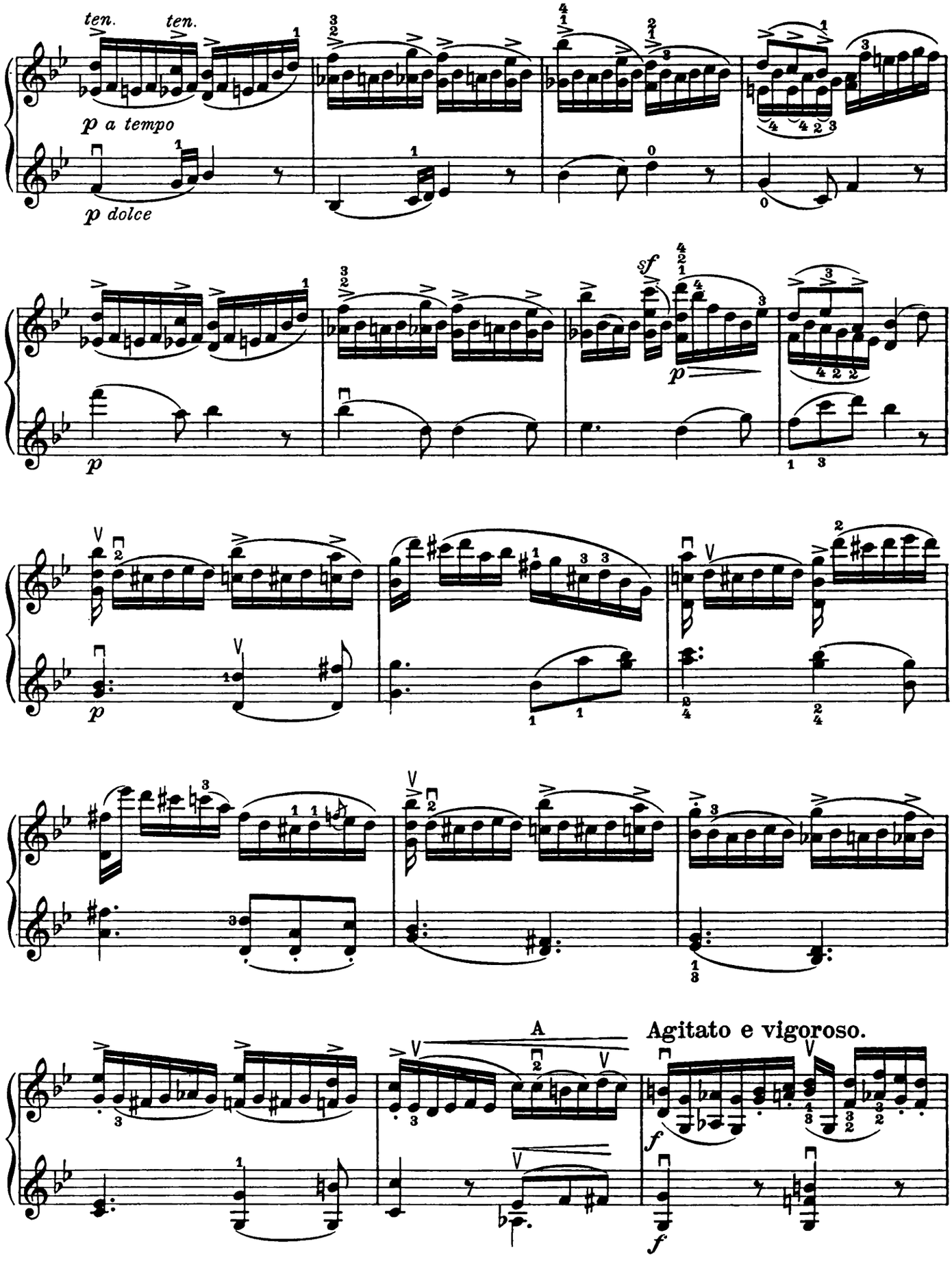
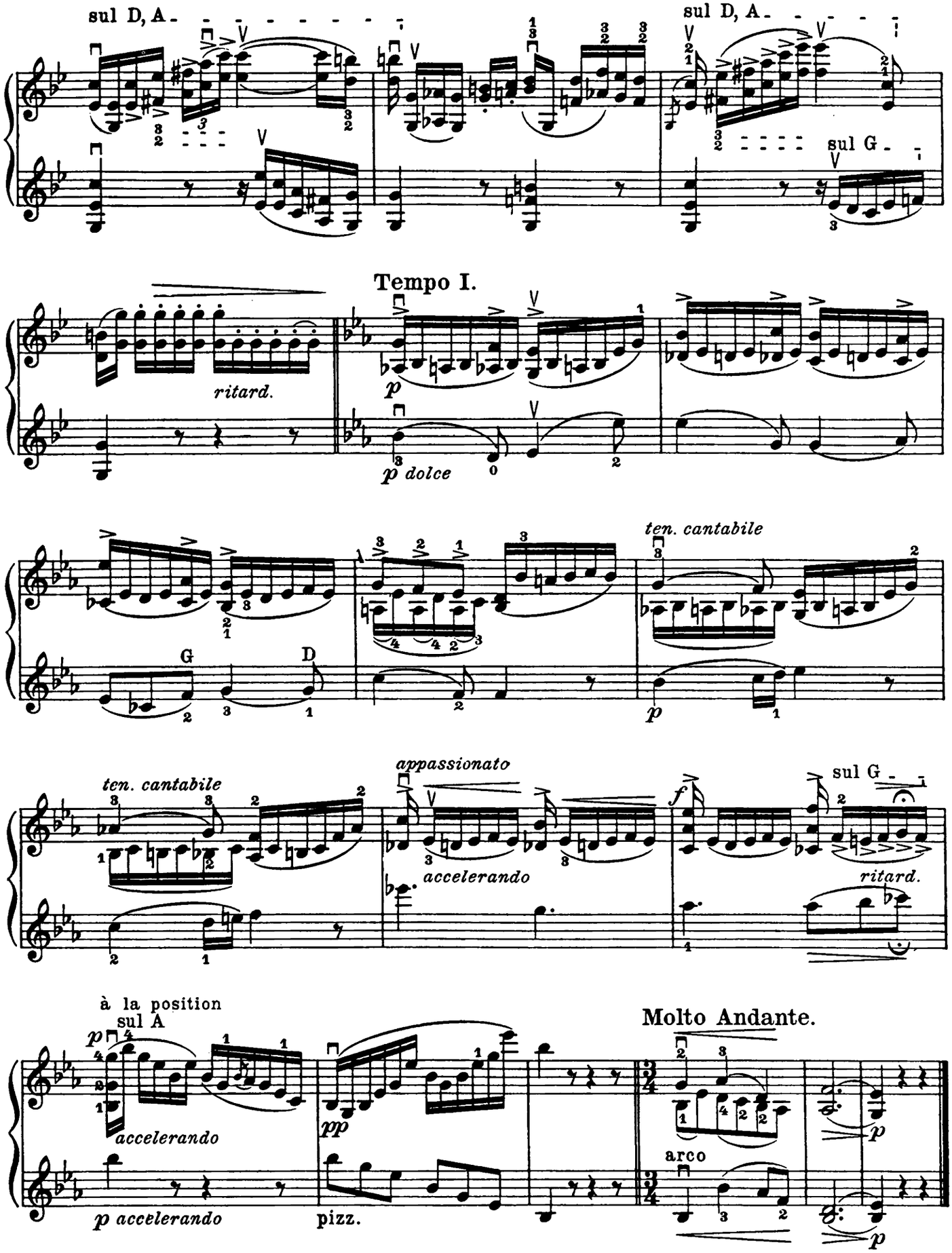
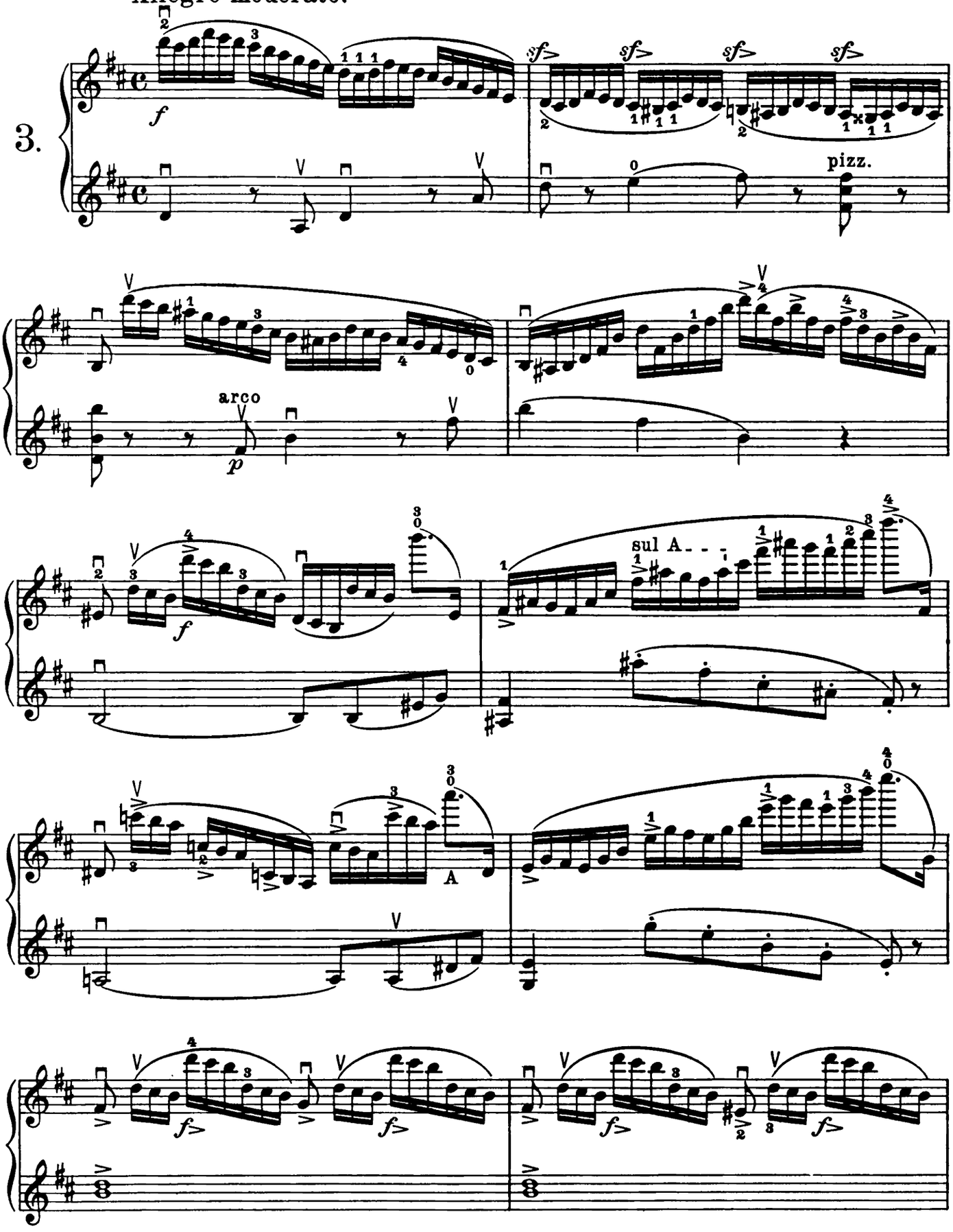


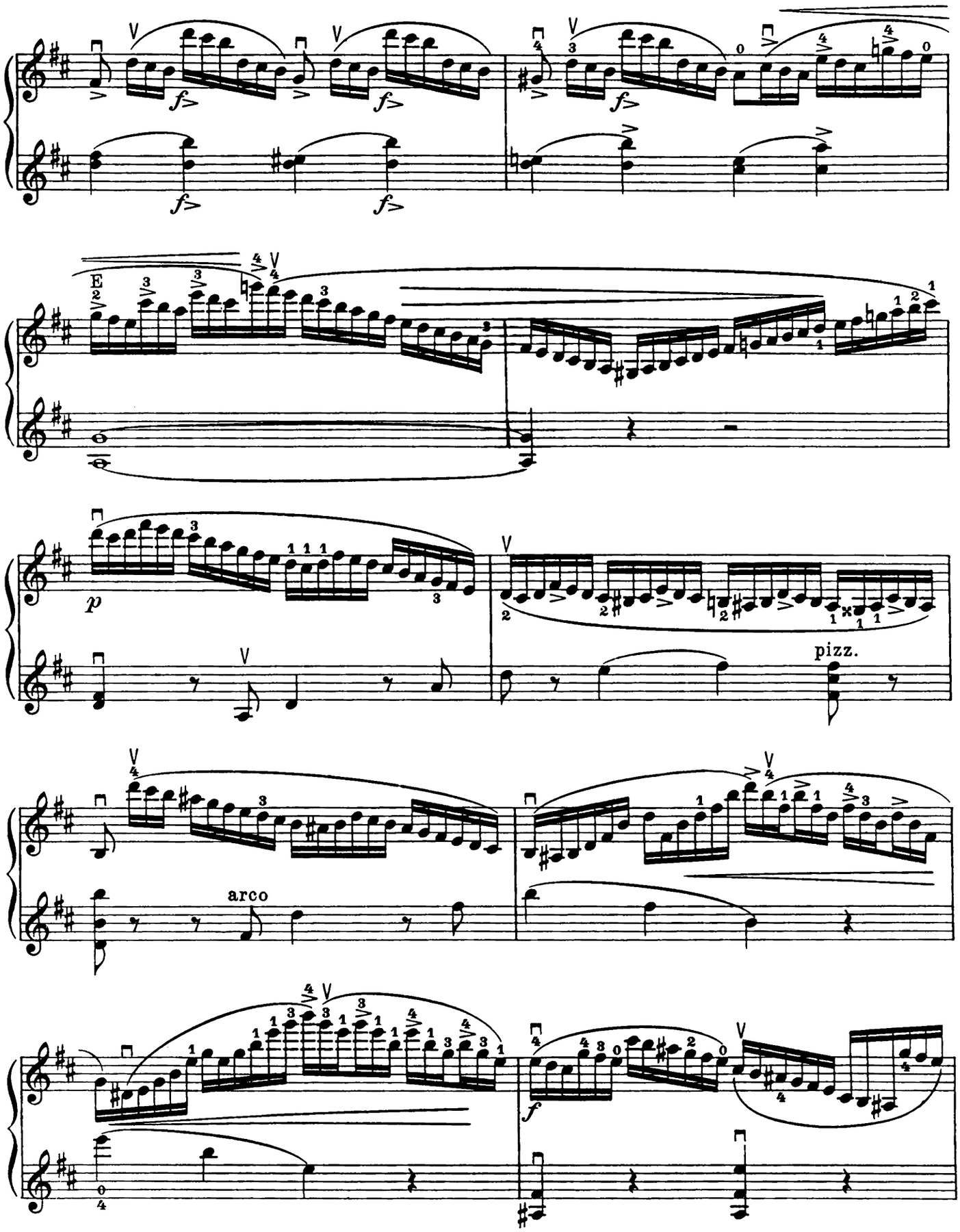
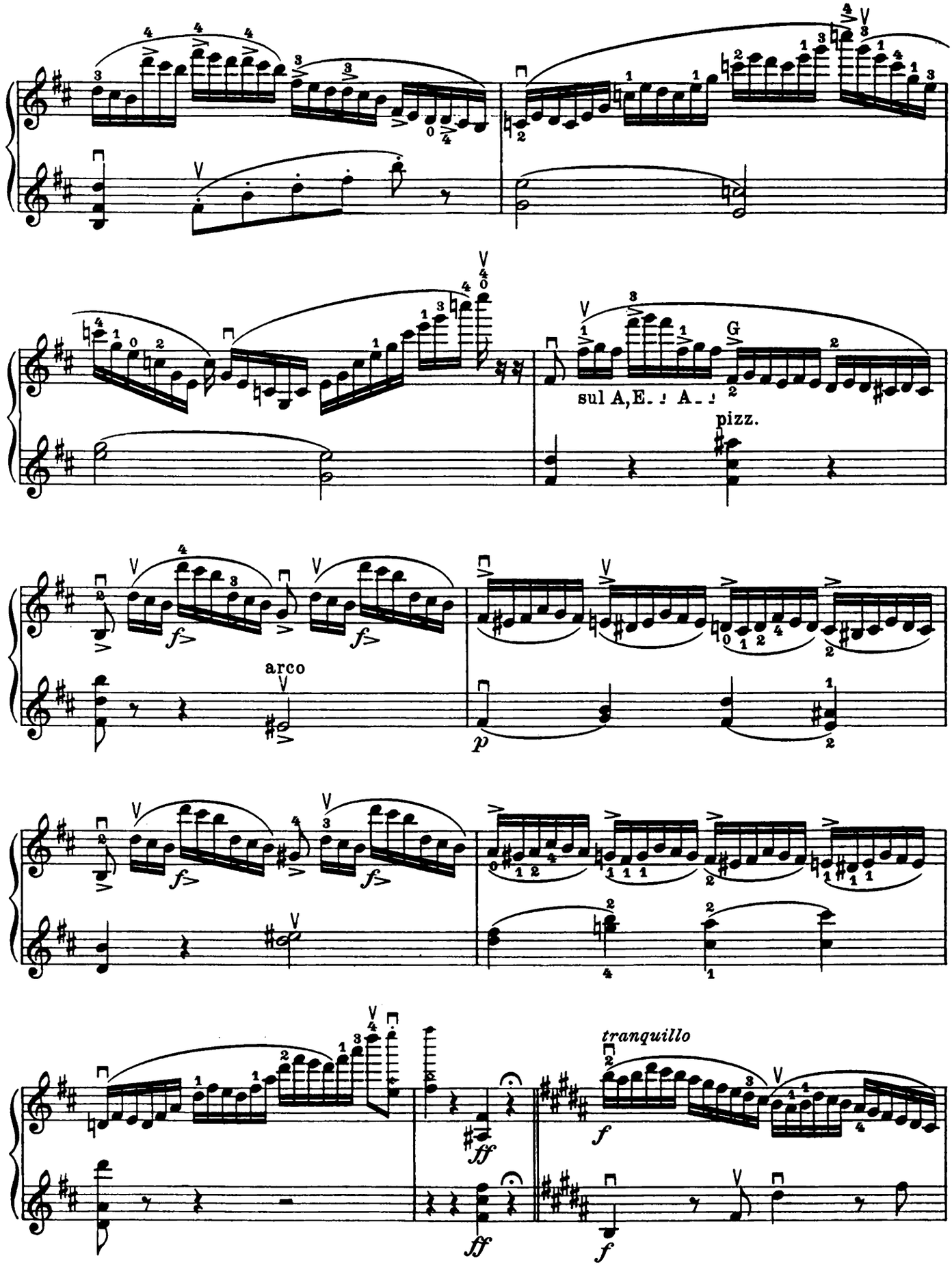
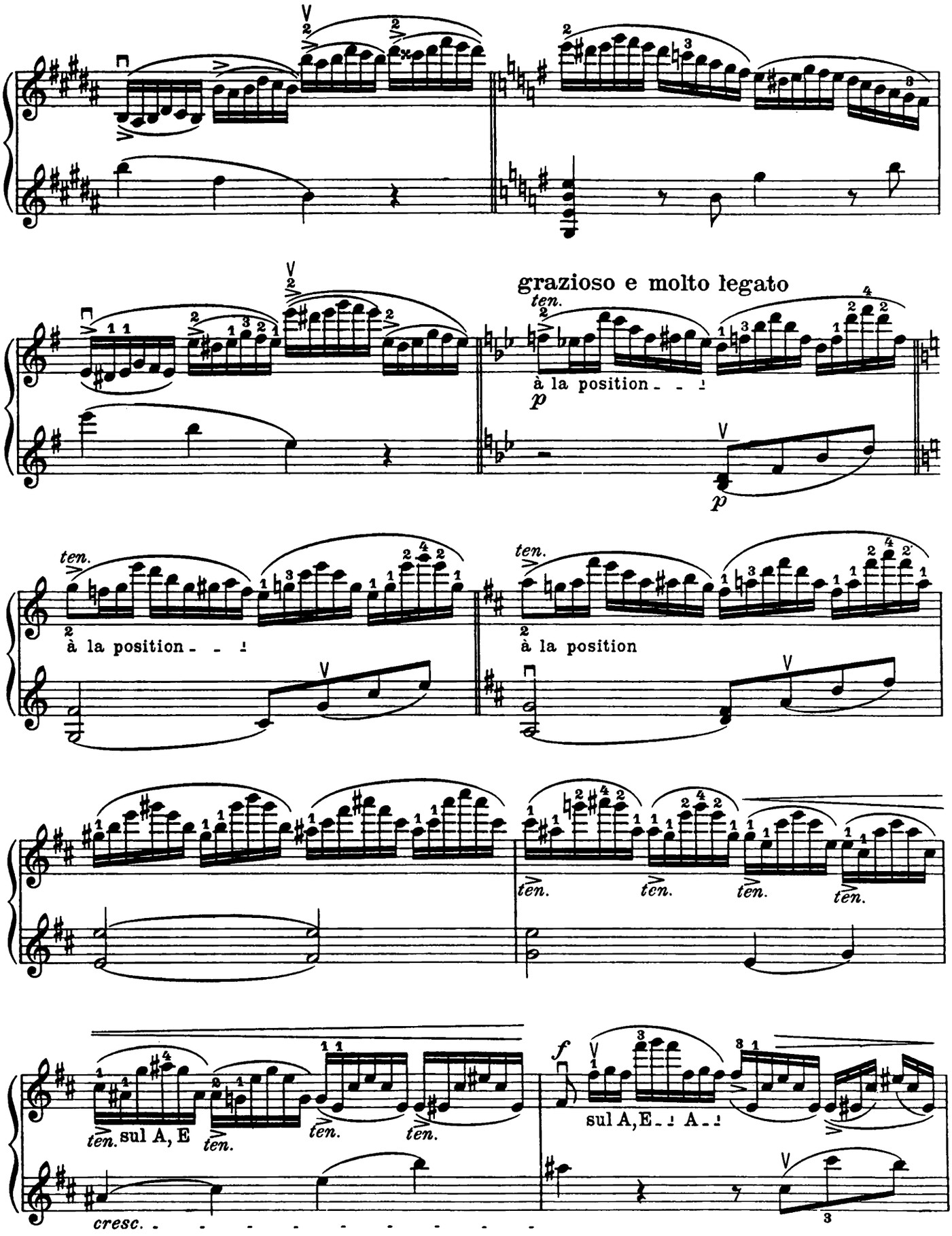
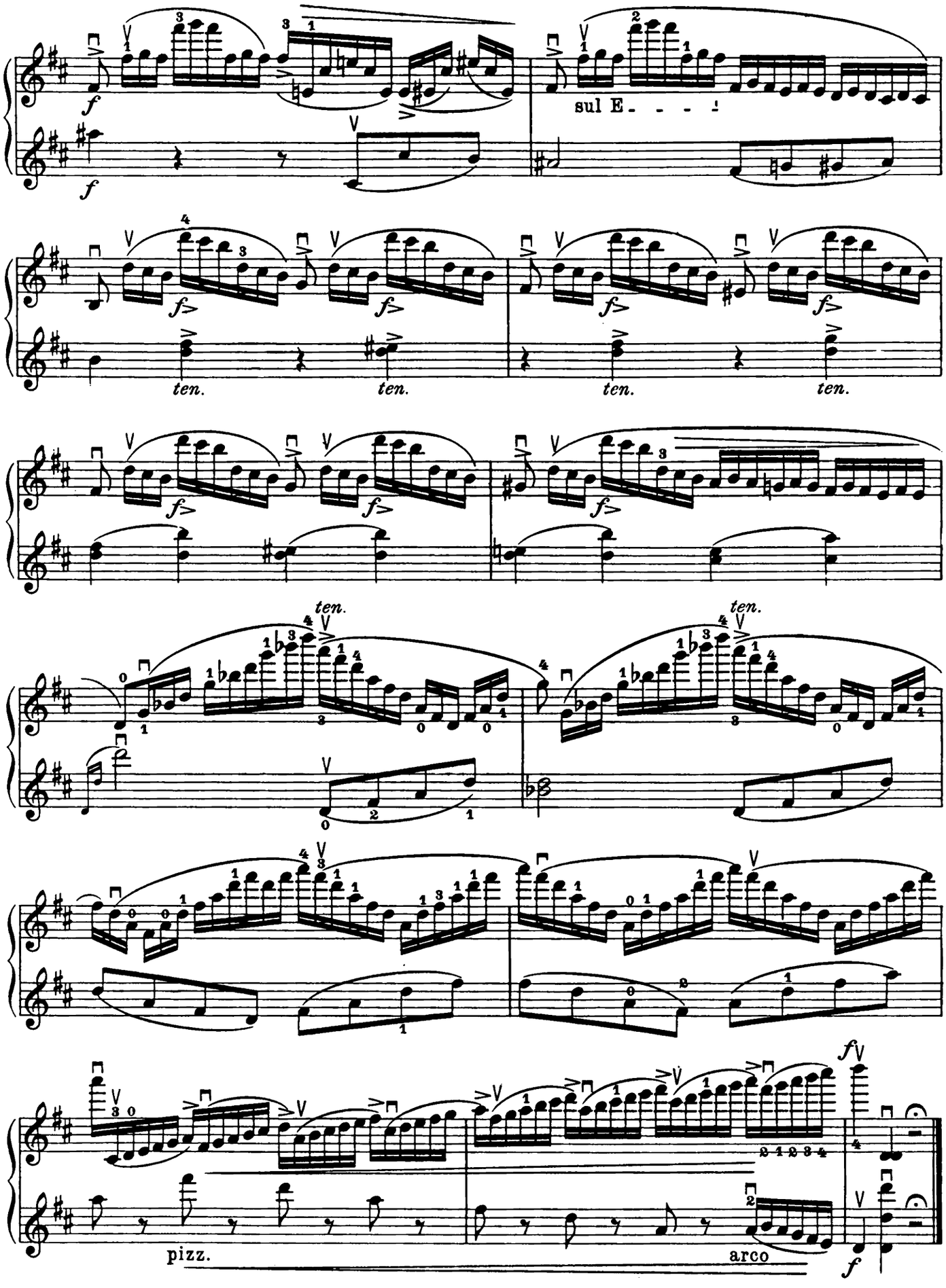
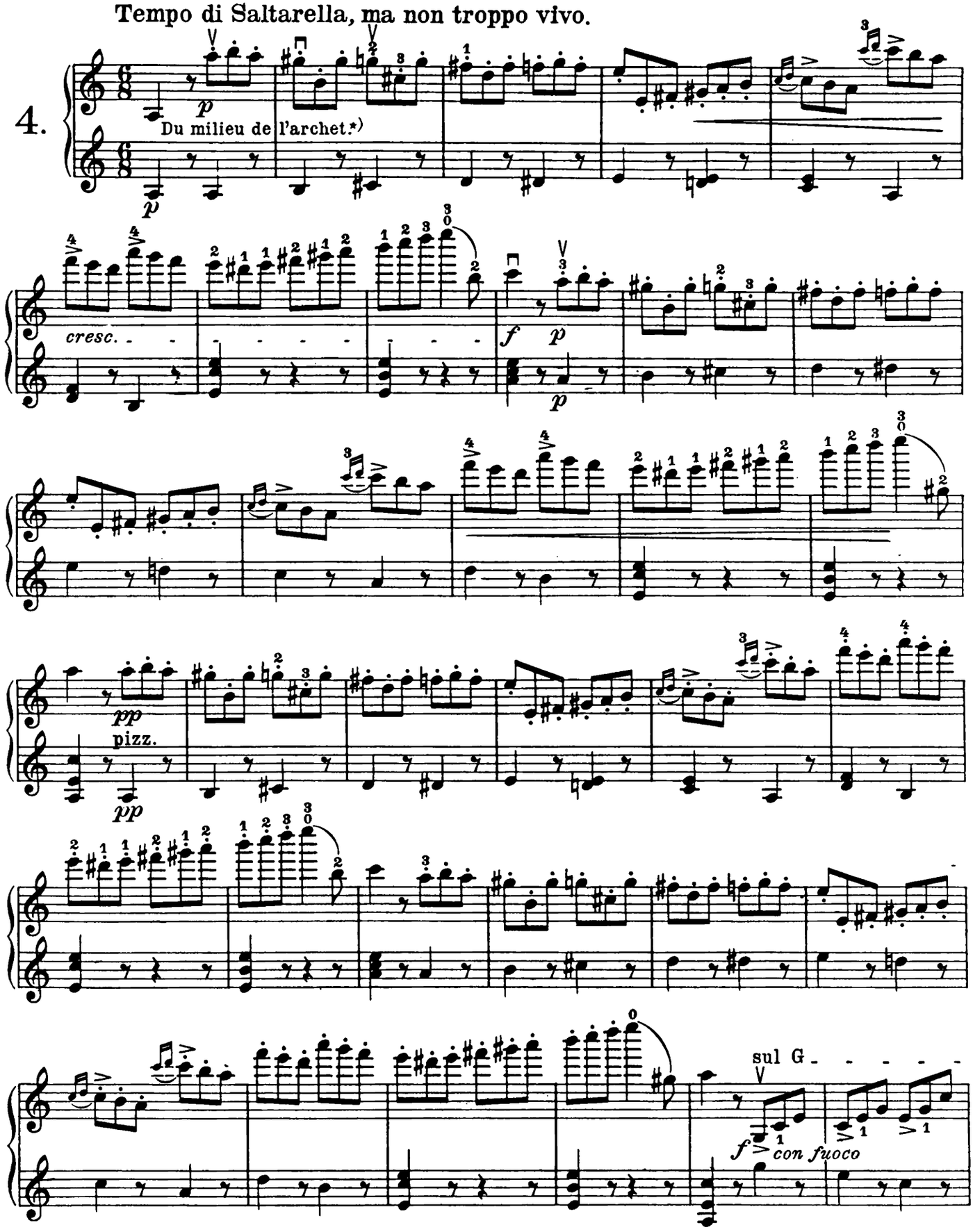




*) Mit gestoßenem Strich an der Spitze des Bogens, der Triller mit scharfer Rhythmik und das achte 32tel sehr betont.

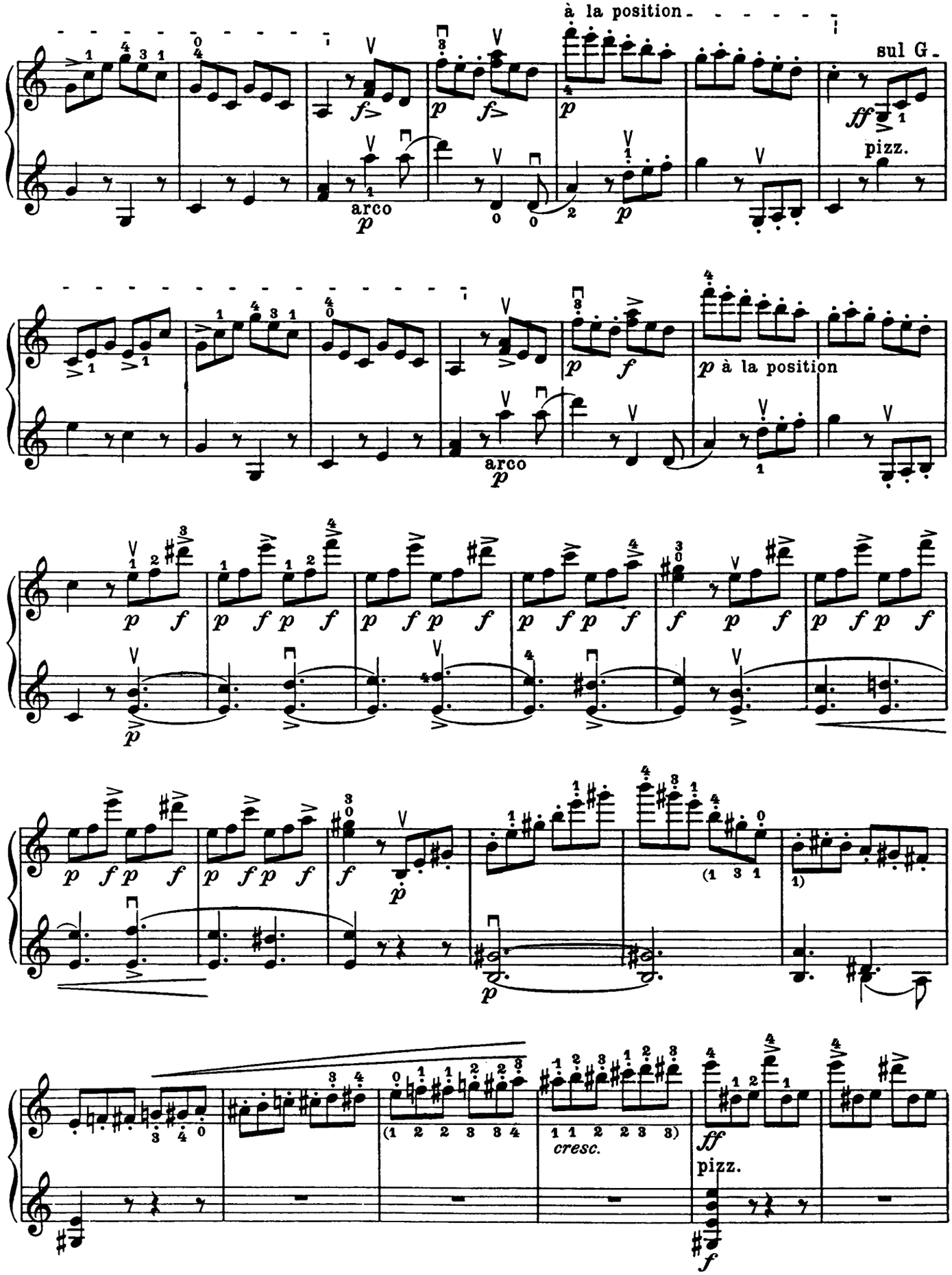
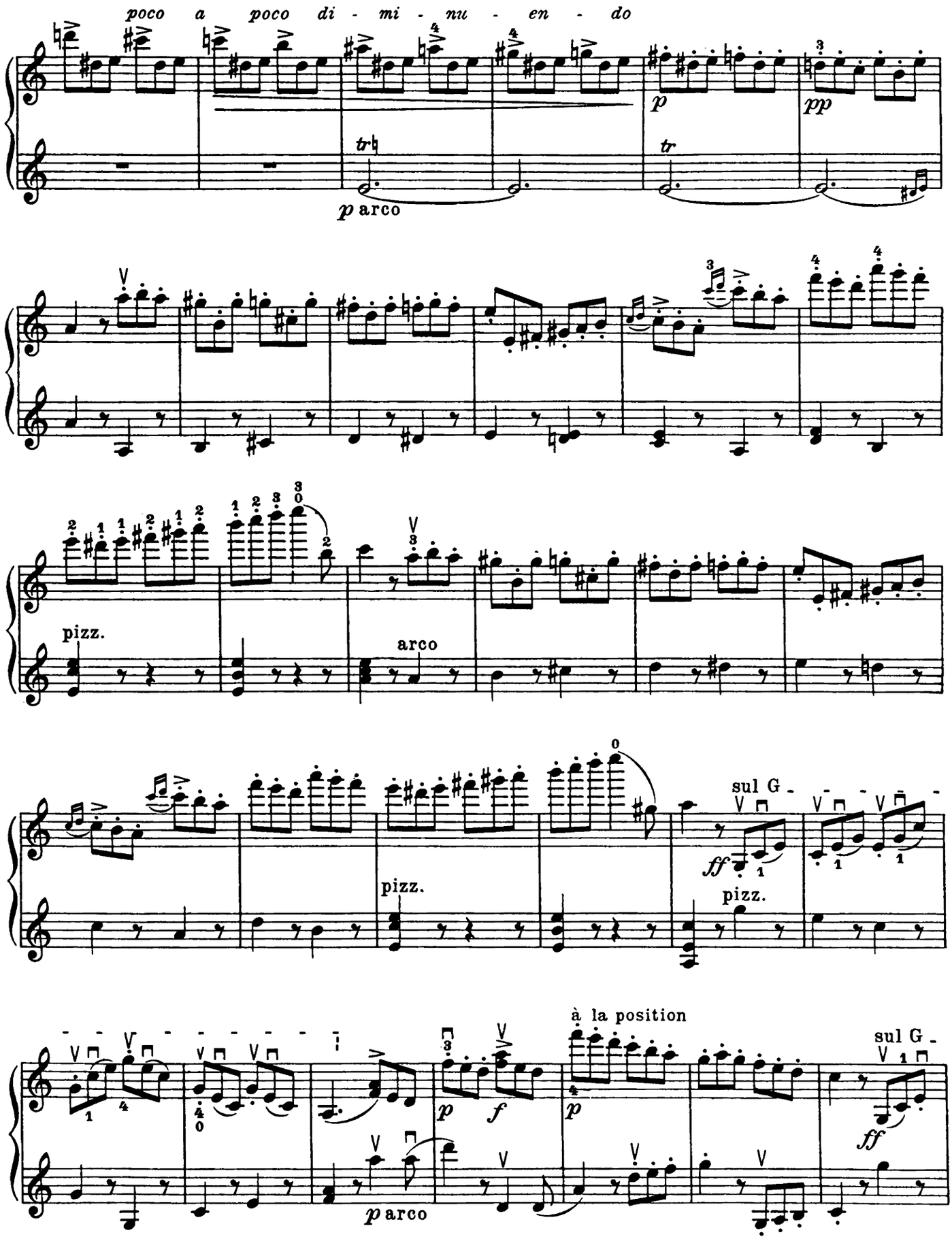
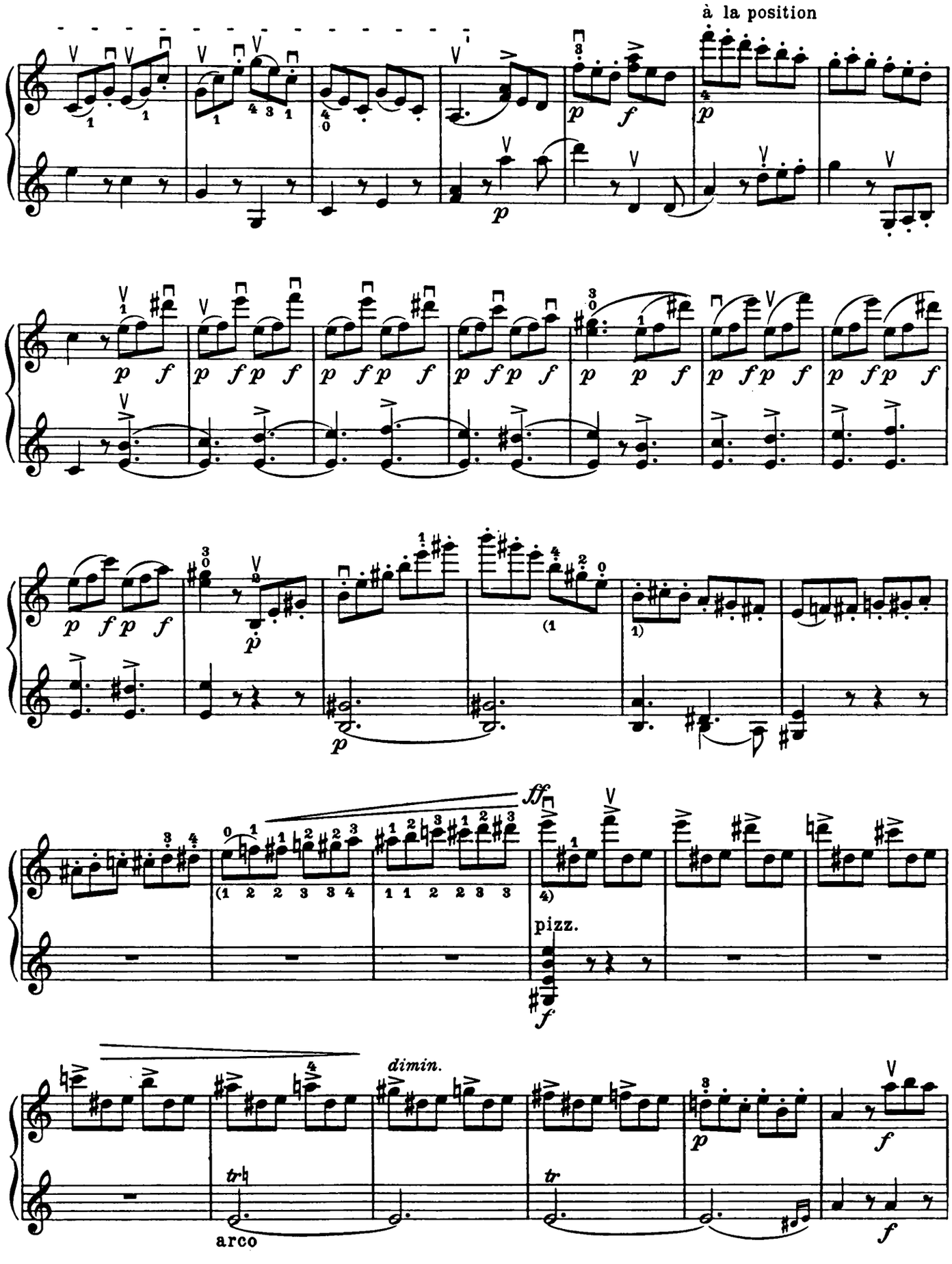
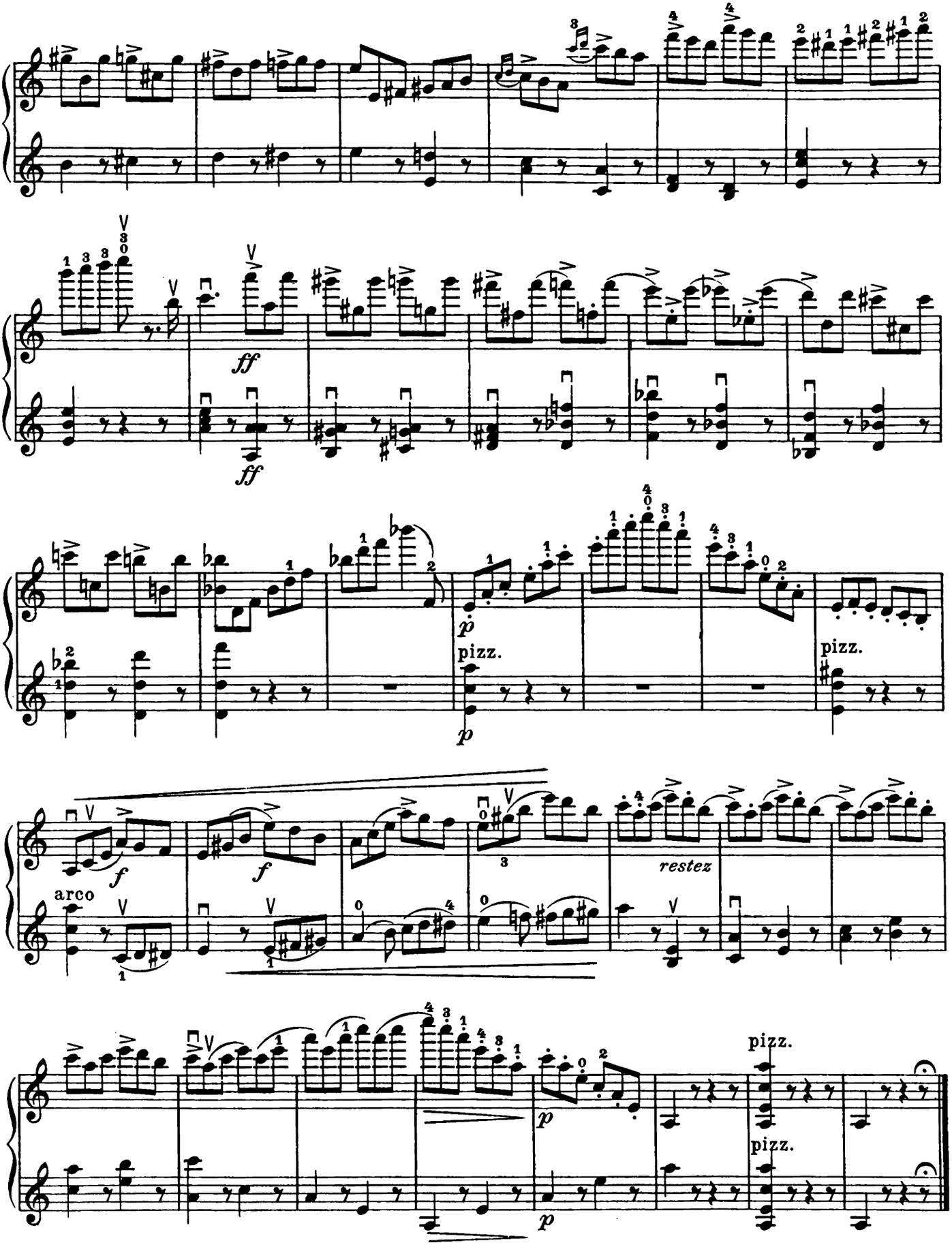
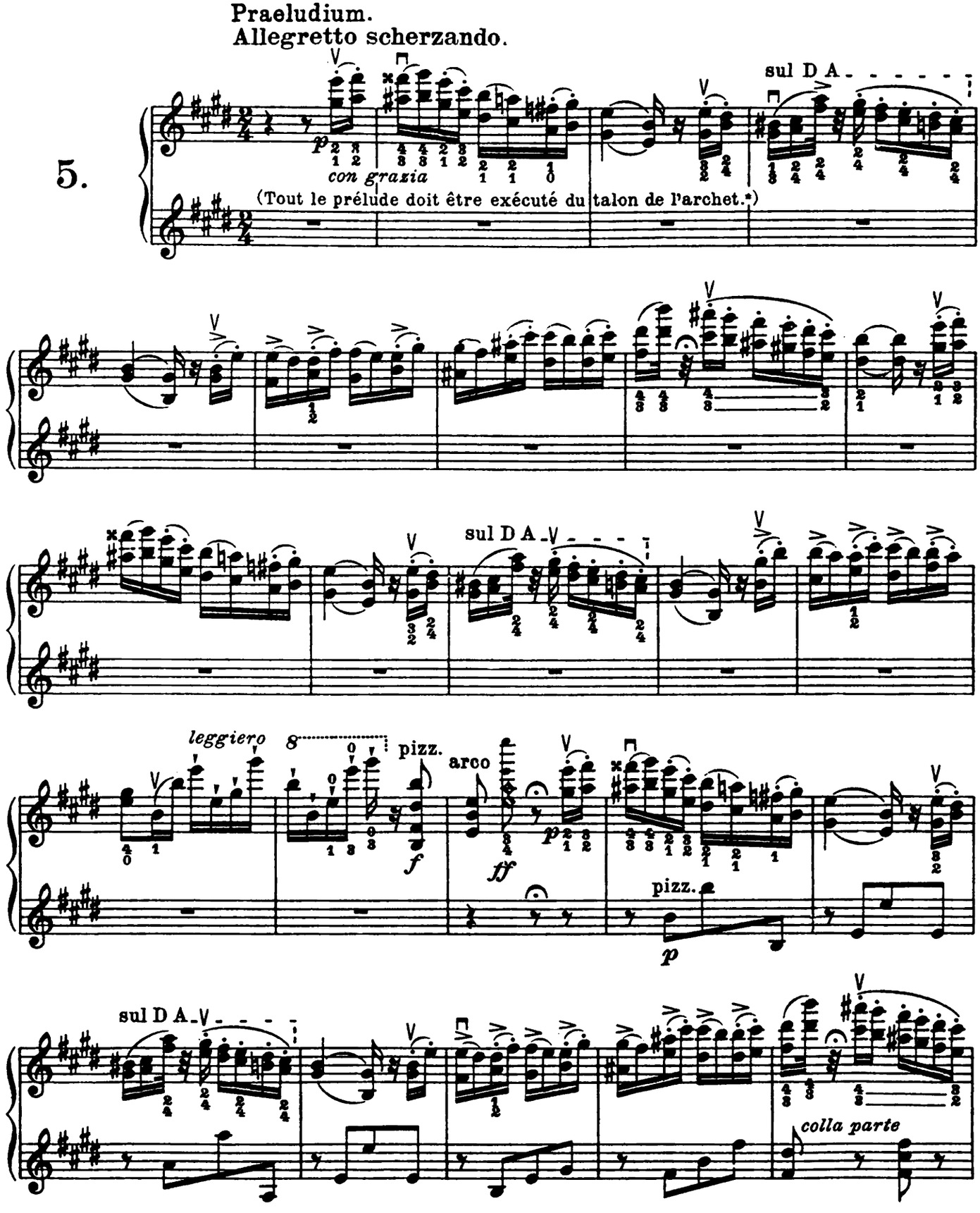
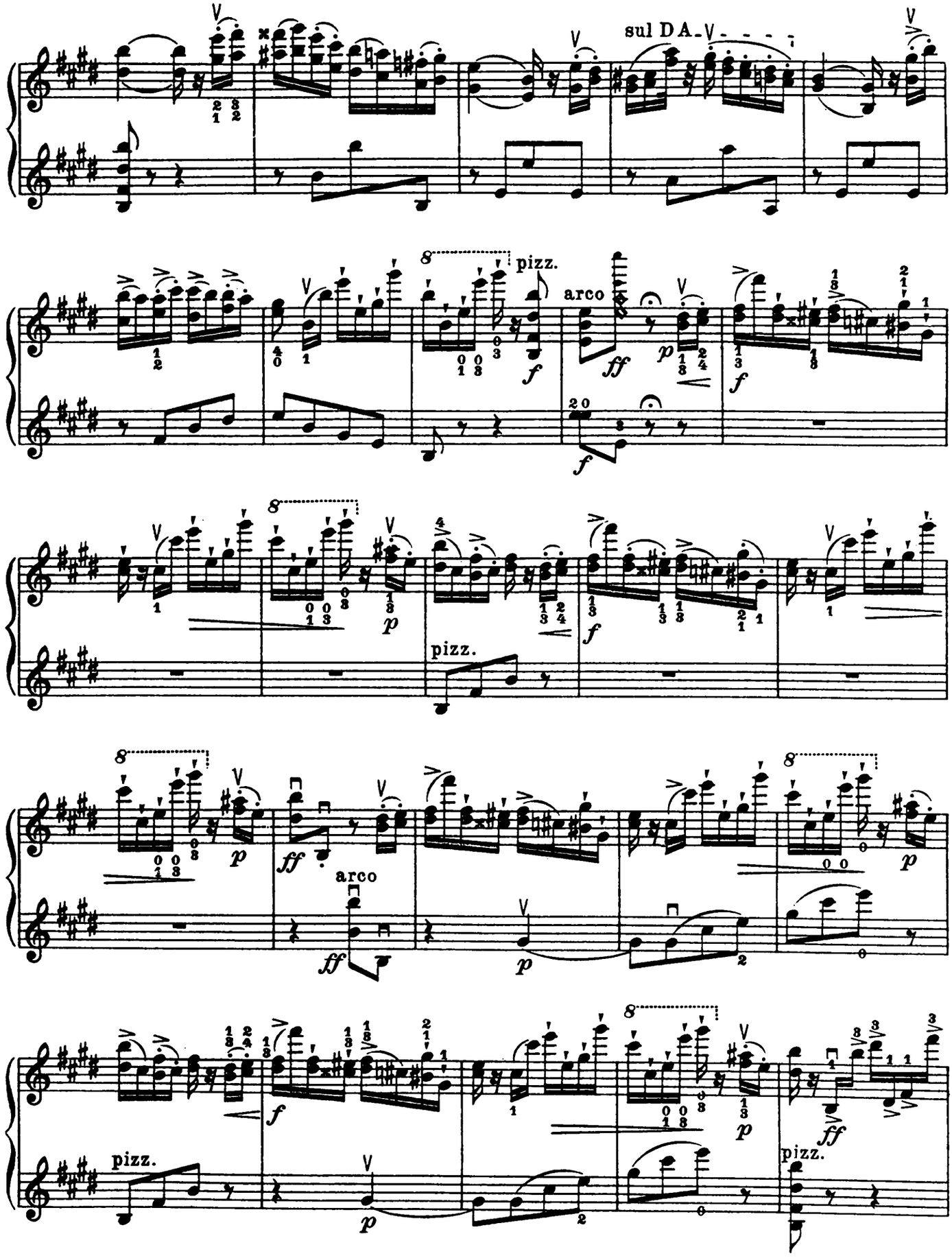
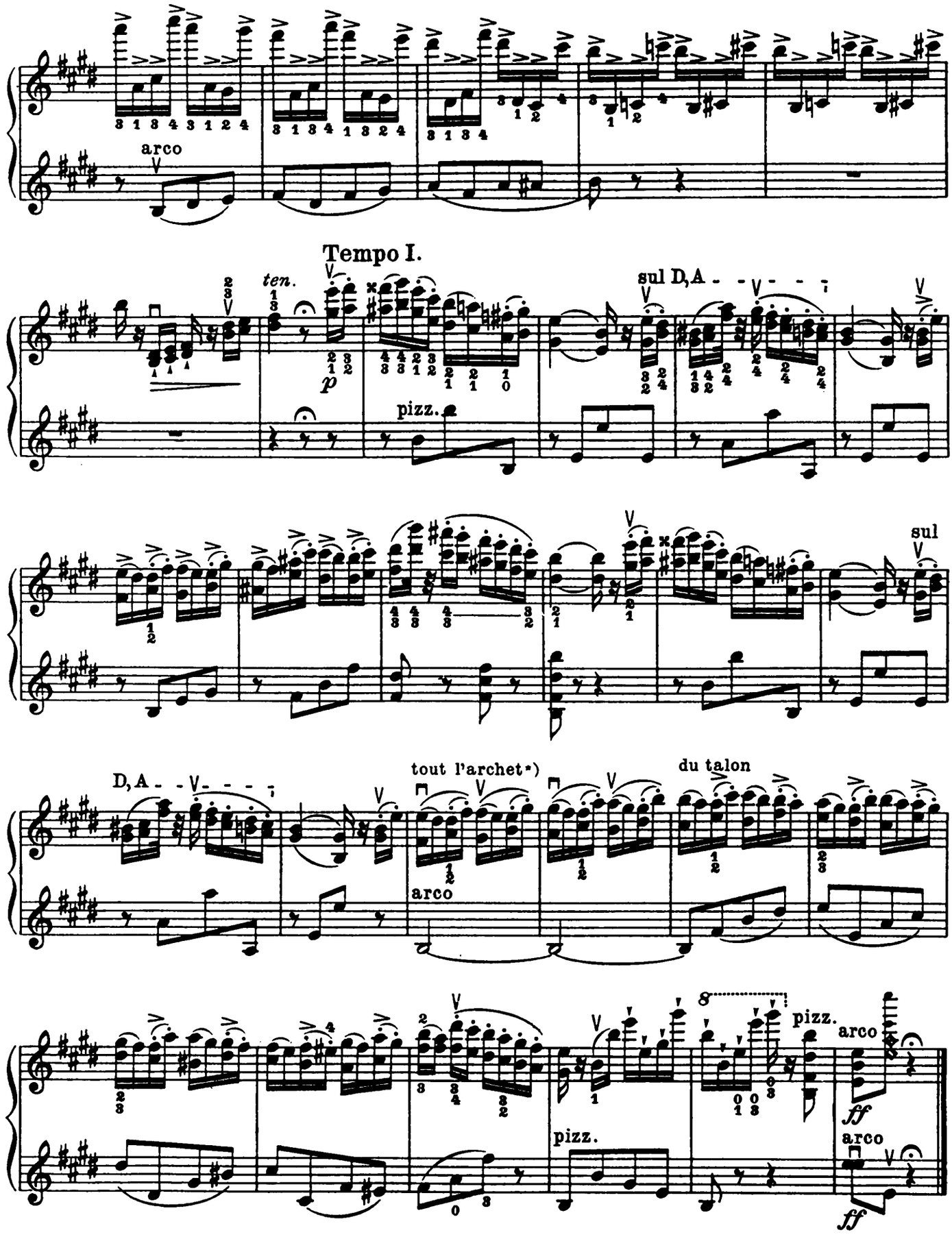
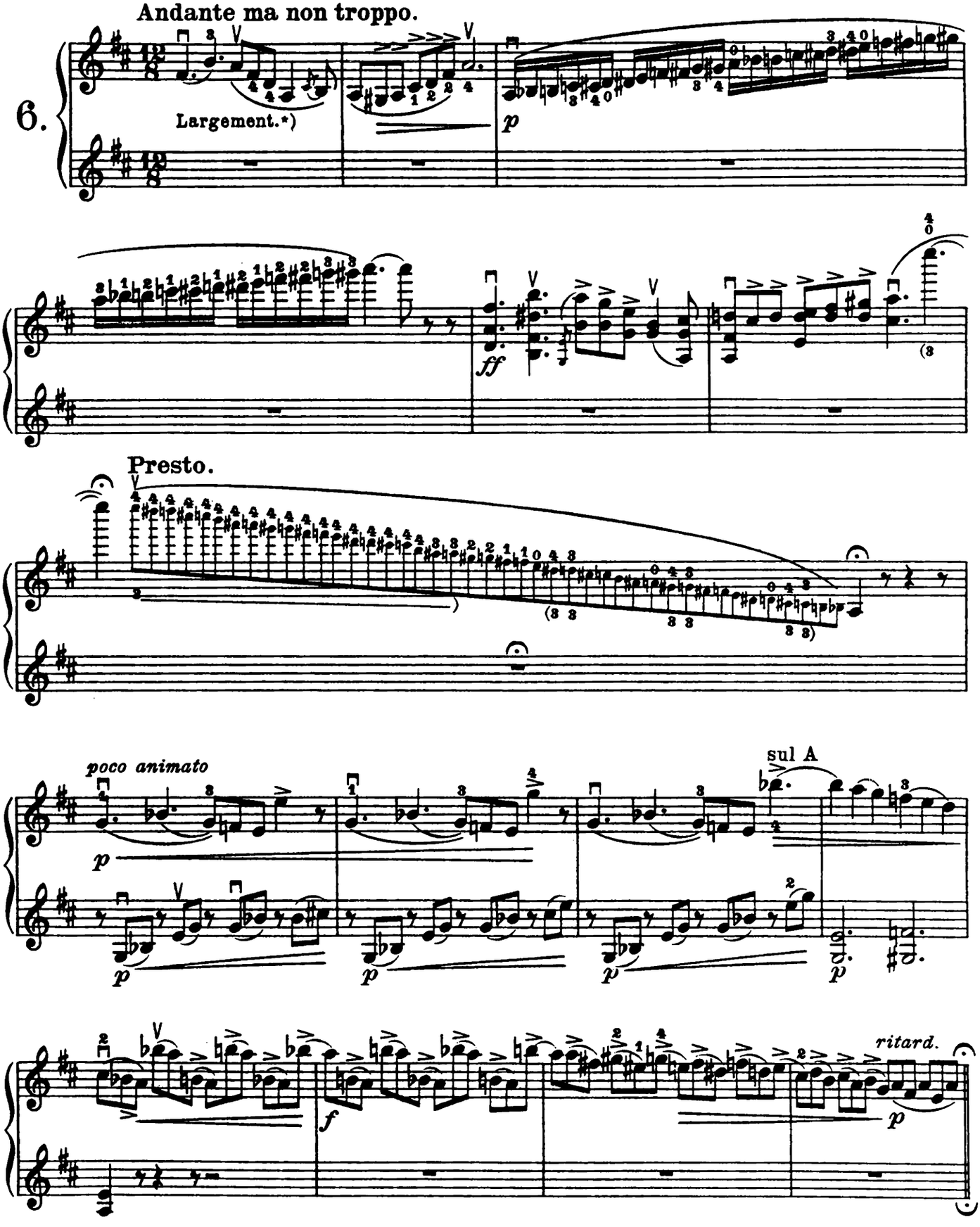
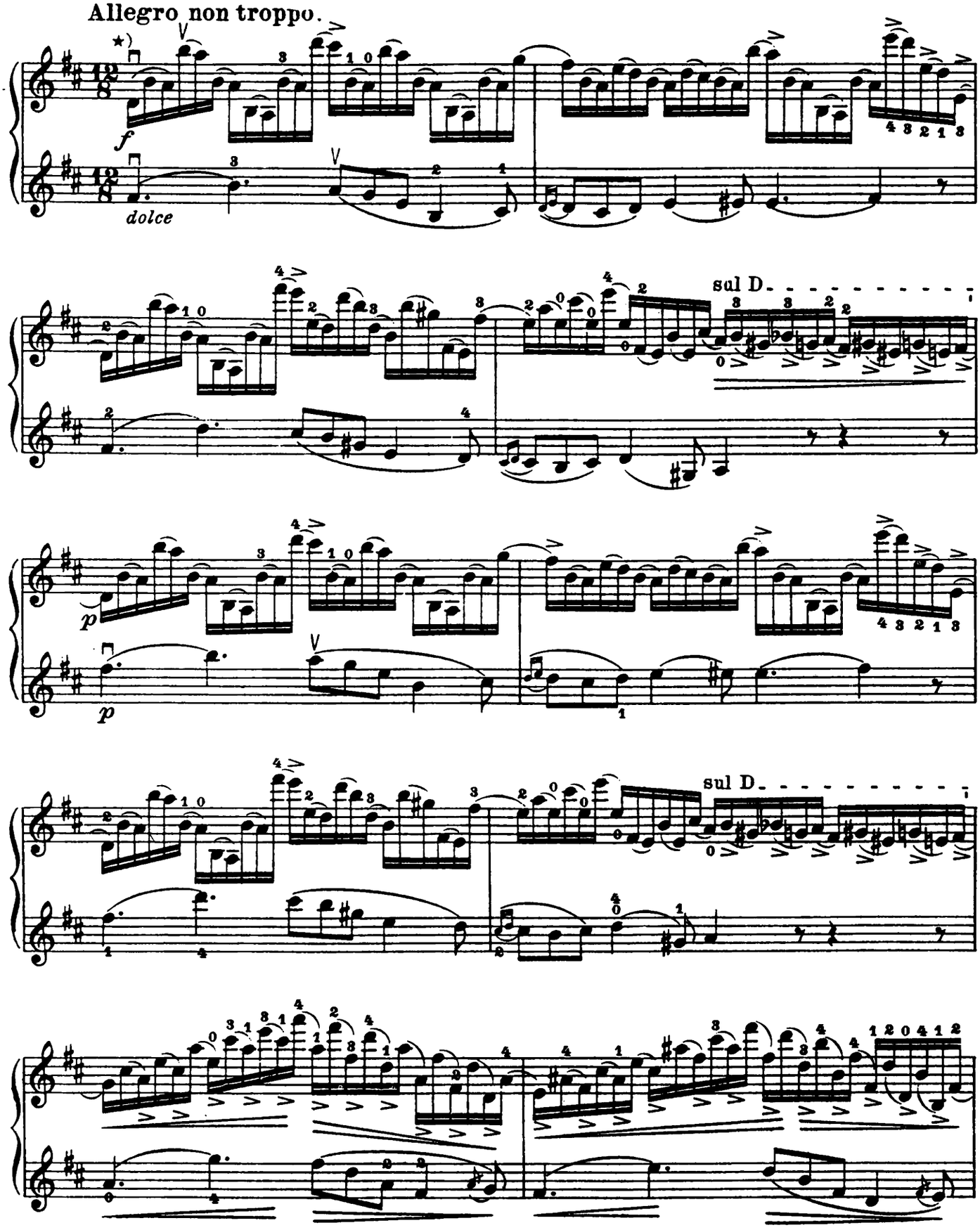
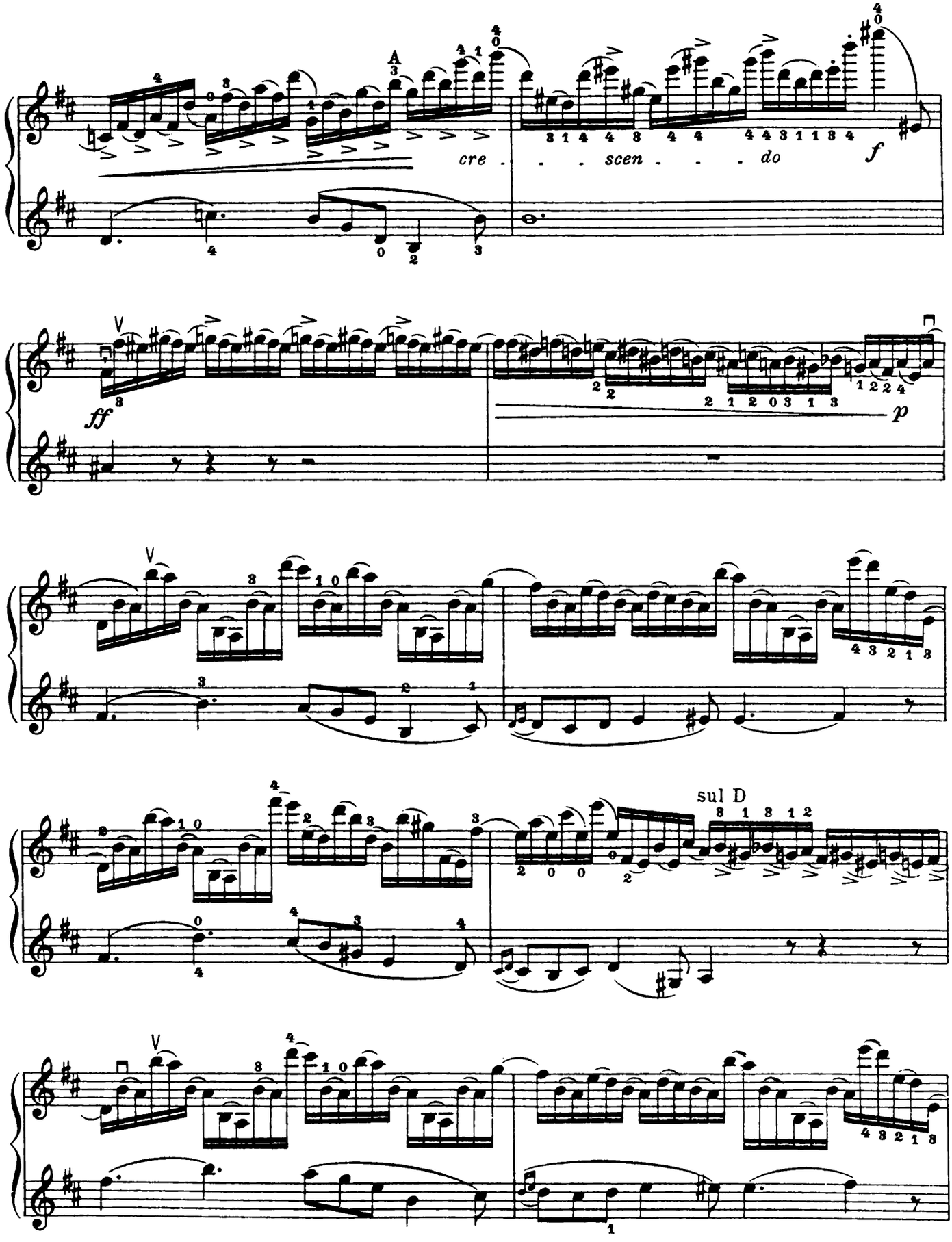
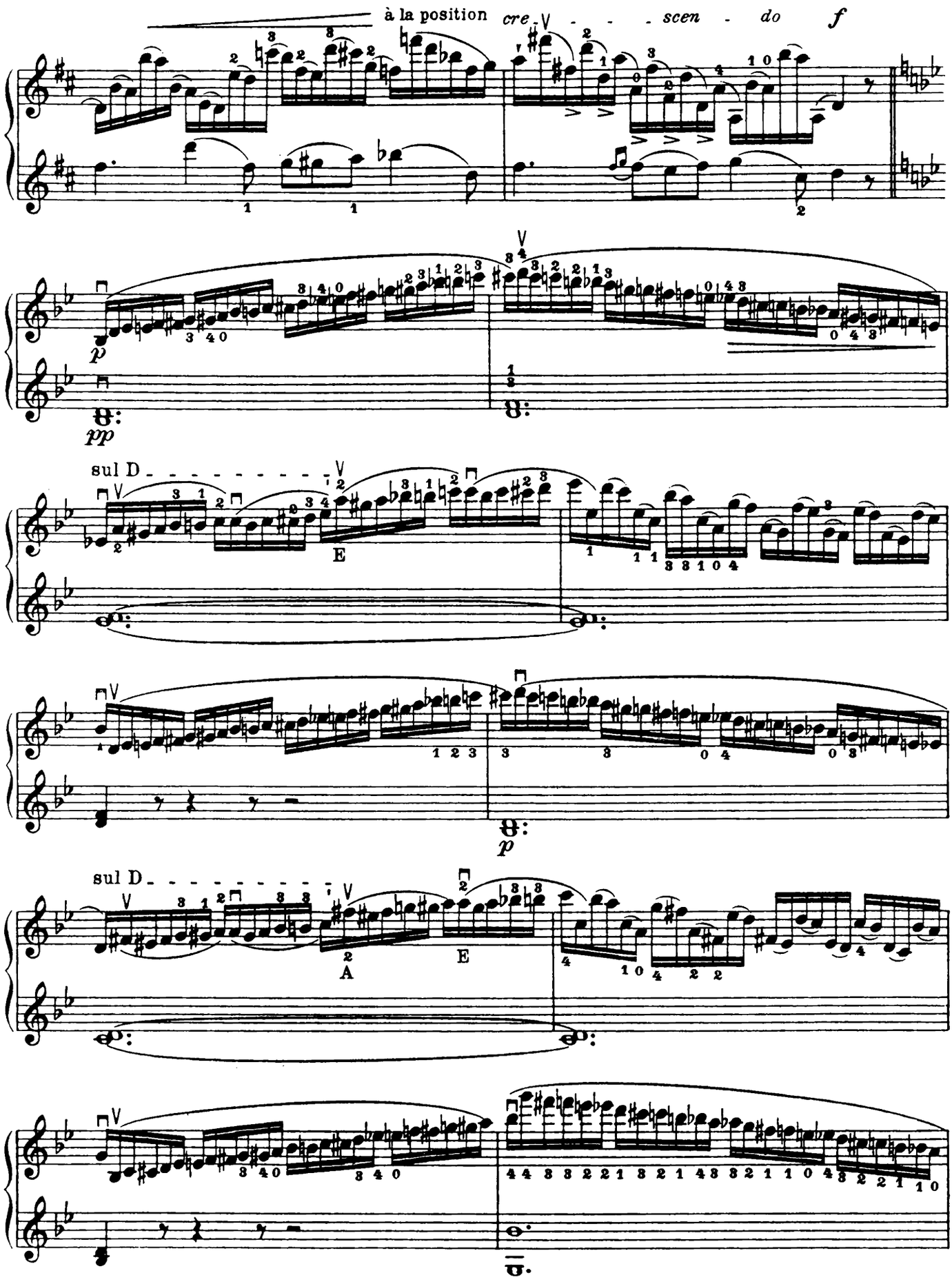
To be played detached at the tip of the bow; the shake to be executed with sharply defined rhythm, and the eighth 𝅘𝅥𝅯 *to be emphasised.*

à la position
dolce
p
vigoroso
sf
sf
sul D, E
ff

con fuoco
sf
IV.
I.
tr
p
mf
p dolce

p poco a poco cresc.
II
f fff fff fff fff
poco a poco
ritenuto

Tempo I.
p
cantabile
dimin.
pp
dimin.
pp

Andante.
con espressione
2.
sotto voce
f
p
ritard.
a tempo
sul A - -
sf
pp sul A - -
poco rit.
poco rit.

*) Breit, mit liegendem Bogen – With a broad tune, the bow never losing contact with the string

*) Ganzer Bogen. — *With the whole bow.*

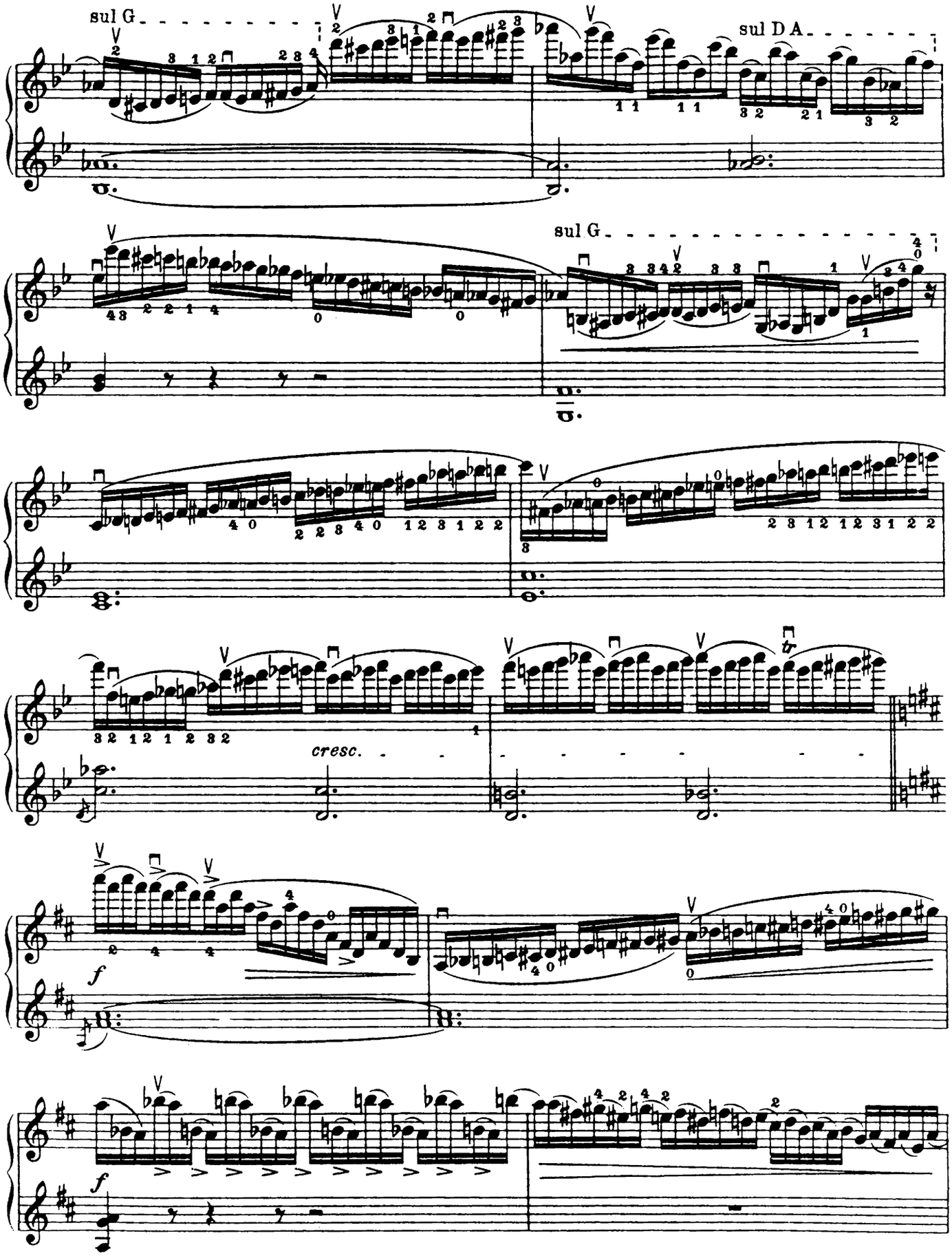
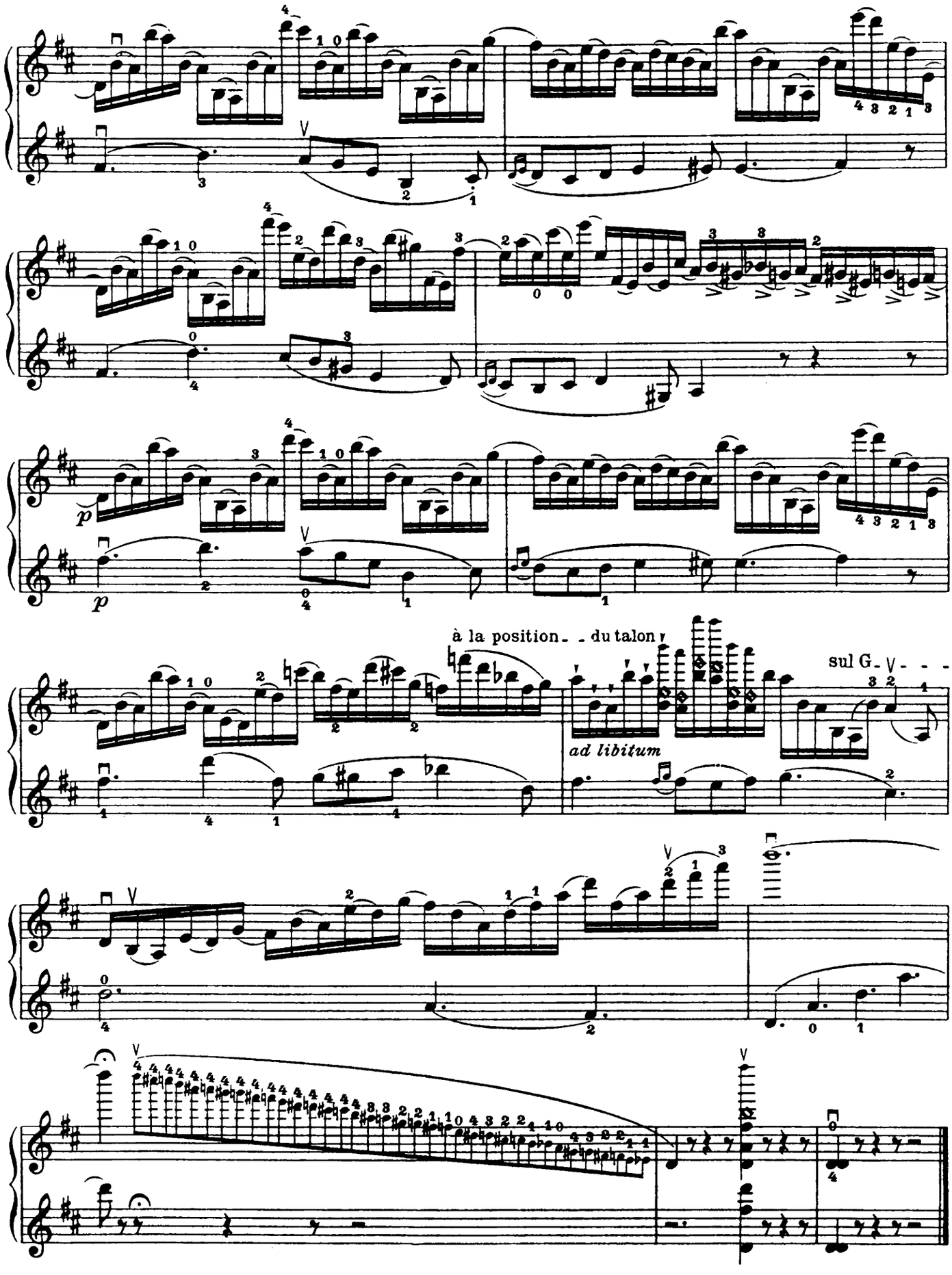
**) Mitte des Bogens. — *With the middle of the bow.*

ten.
ten.
p a tempo
p dolce
sf
p
A
Agitato e vigoroso.
f
f

sul D, A
sul D, A
sul G
Tempo I.
ritard.
p
p dolce
ten. cantabile
G
D
p
ten. cantabile
appassionato
accelerando
f
sul G
ritard.
à la position
sul A
p
accelerando
p accelerando
pp
pizz.
Molto Andante.
arco
p
p

Allegro moderato.
3.
pizz.
arco
sul A
A


f
E
p
pizz.
arco

sul A,E. ! A. !
pizz.
arco
tranquillo

grazioso e molto legato
ten.
à la position - - -!
p
à la position - - -!
à la position
ten.
sul A, E
sul A, E - -! A - -!
f
cresc. - - - - - - - - - -

sul E - - - -
ten.
ten.
ten.
ten.
ten.
ten.
pizz.
arco

*) Mitte des Bogens. — *With the middle of the bow.*

NB. Les notes marquées d'un point, doivent s'exécuter du milieu de l'archet en sautillant; le reste de l'Etude en grand détaché.

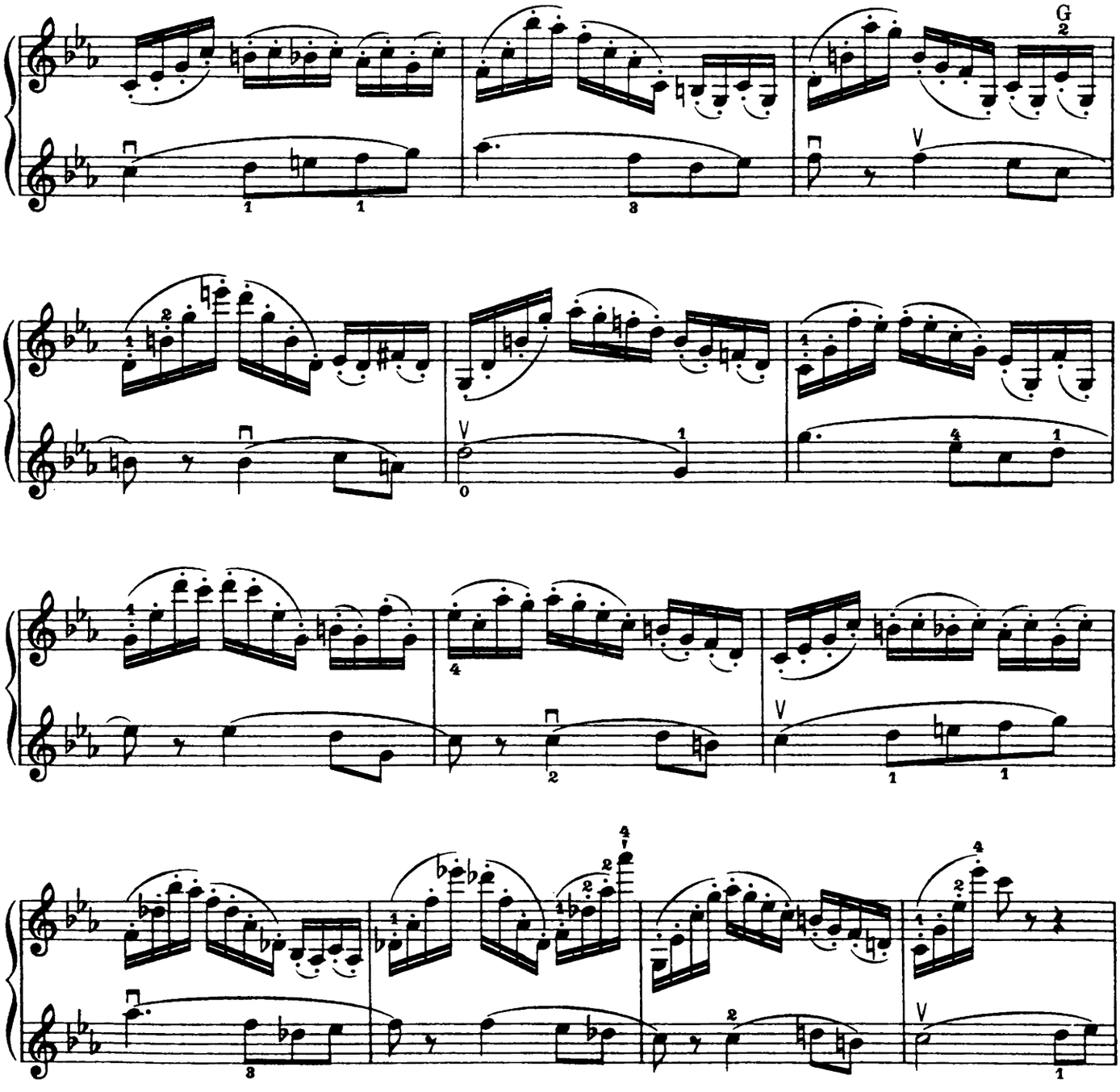
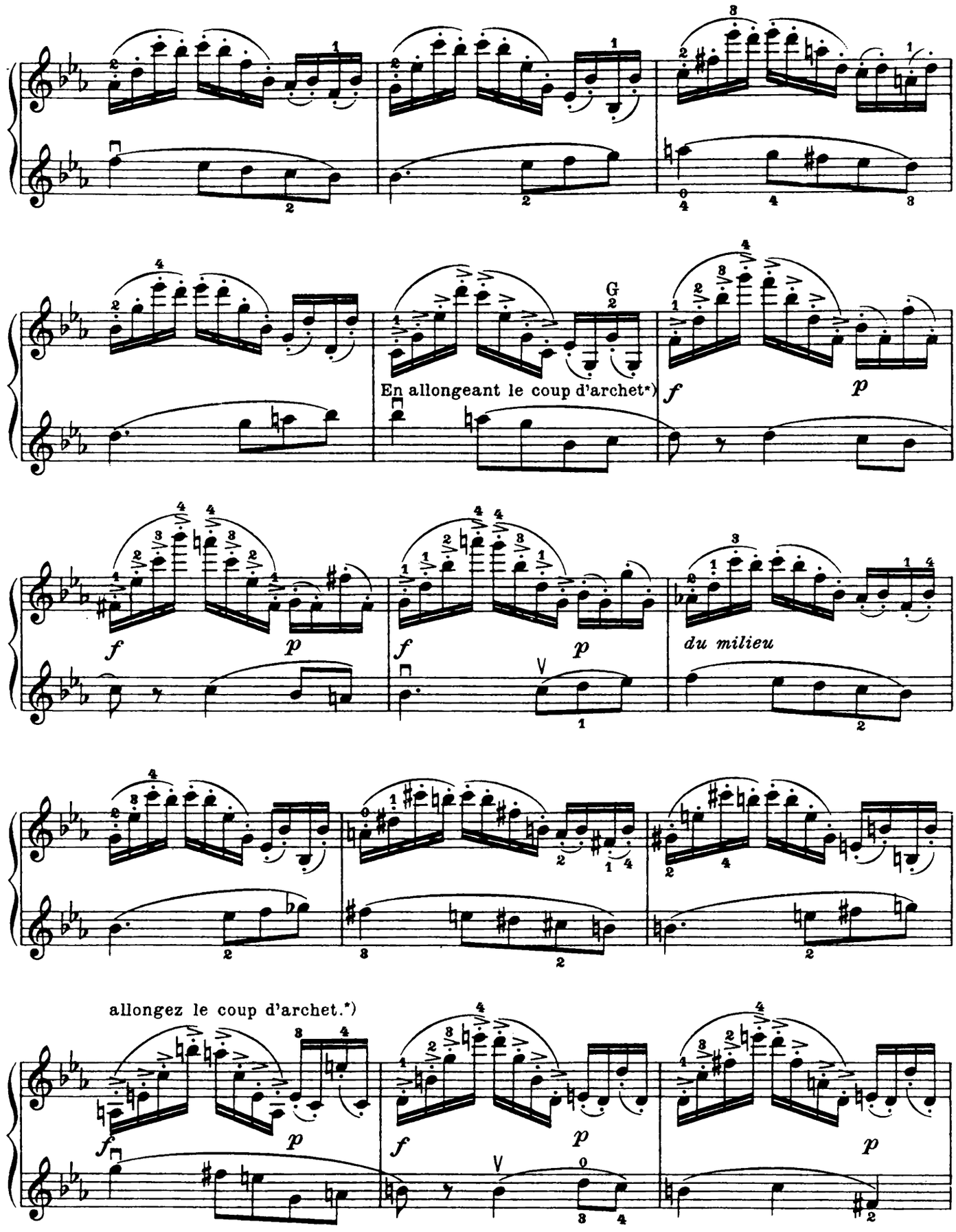
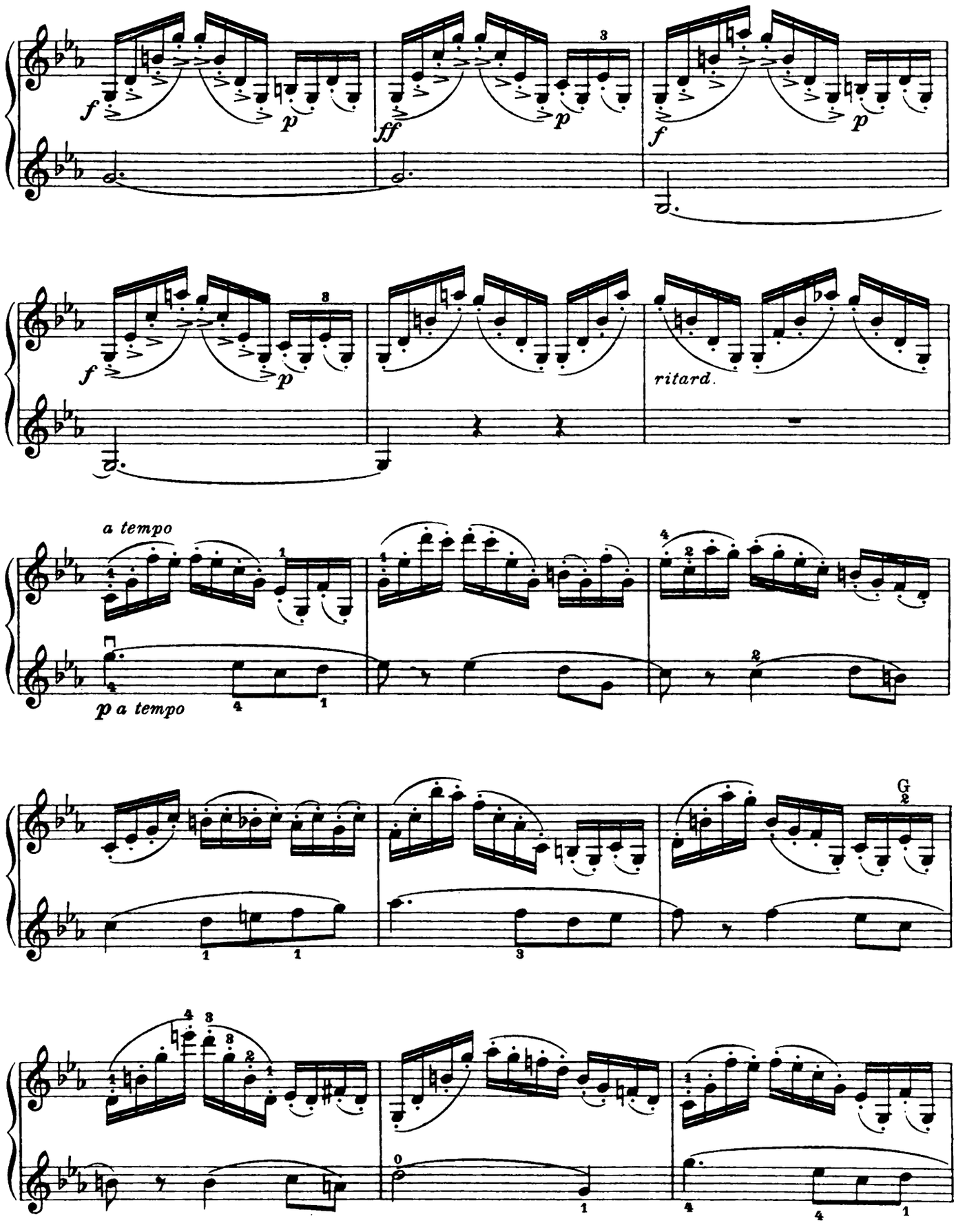
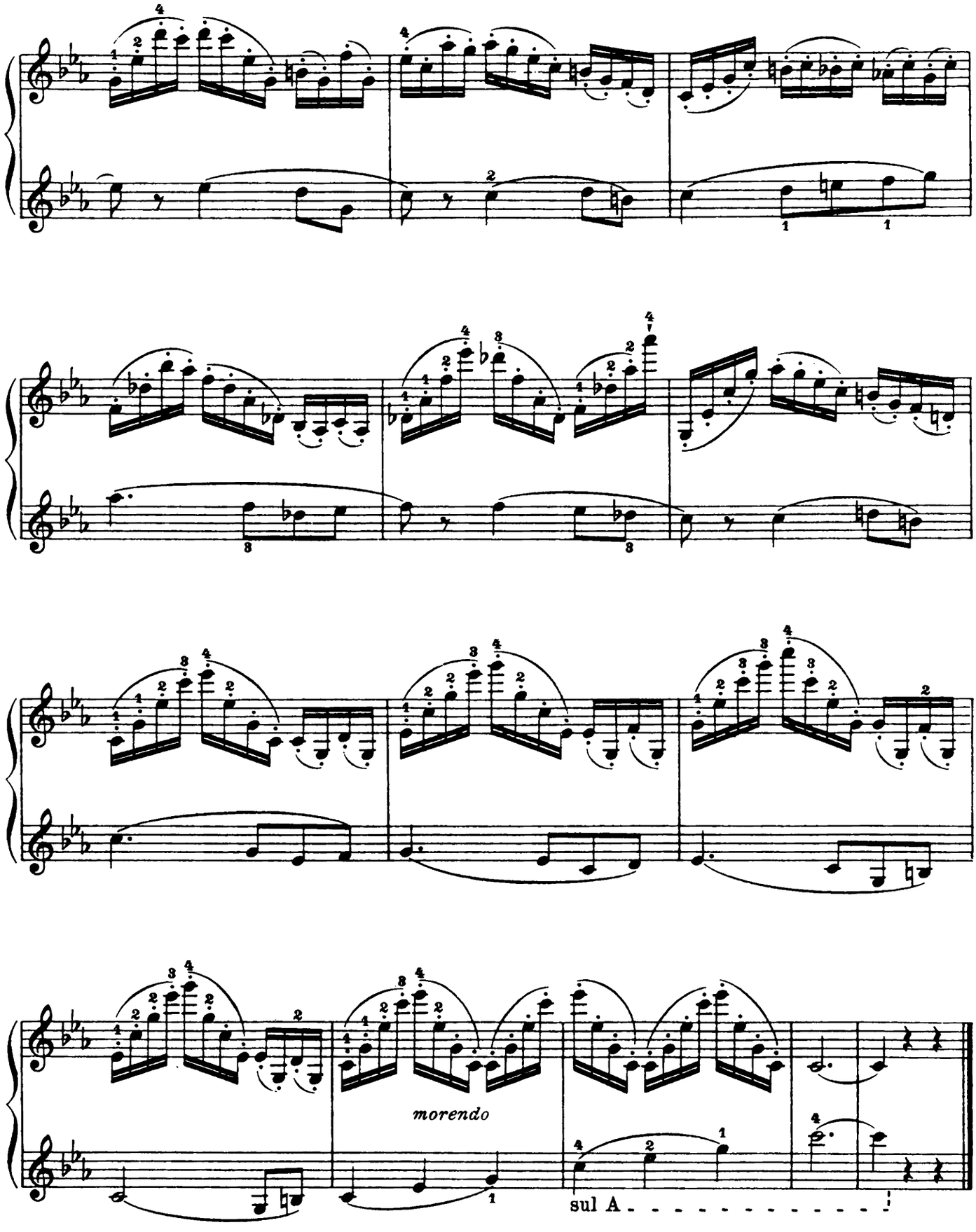
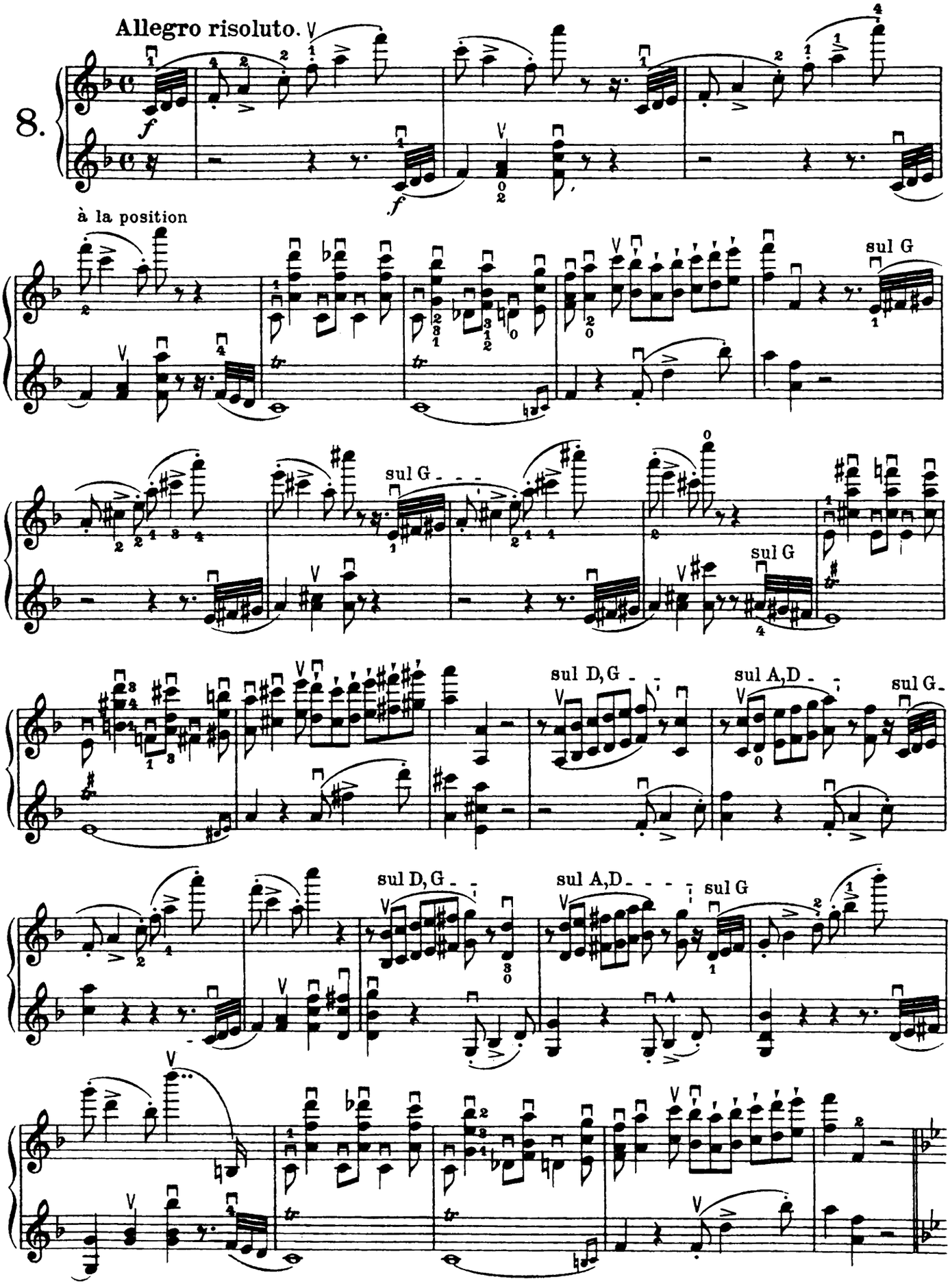
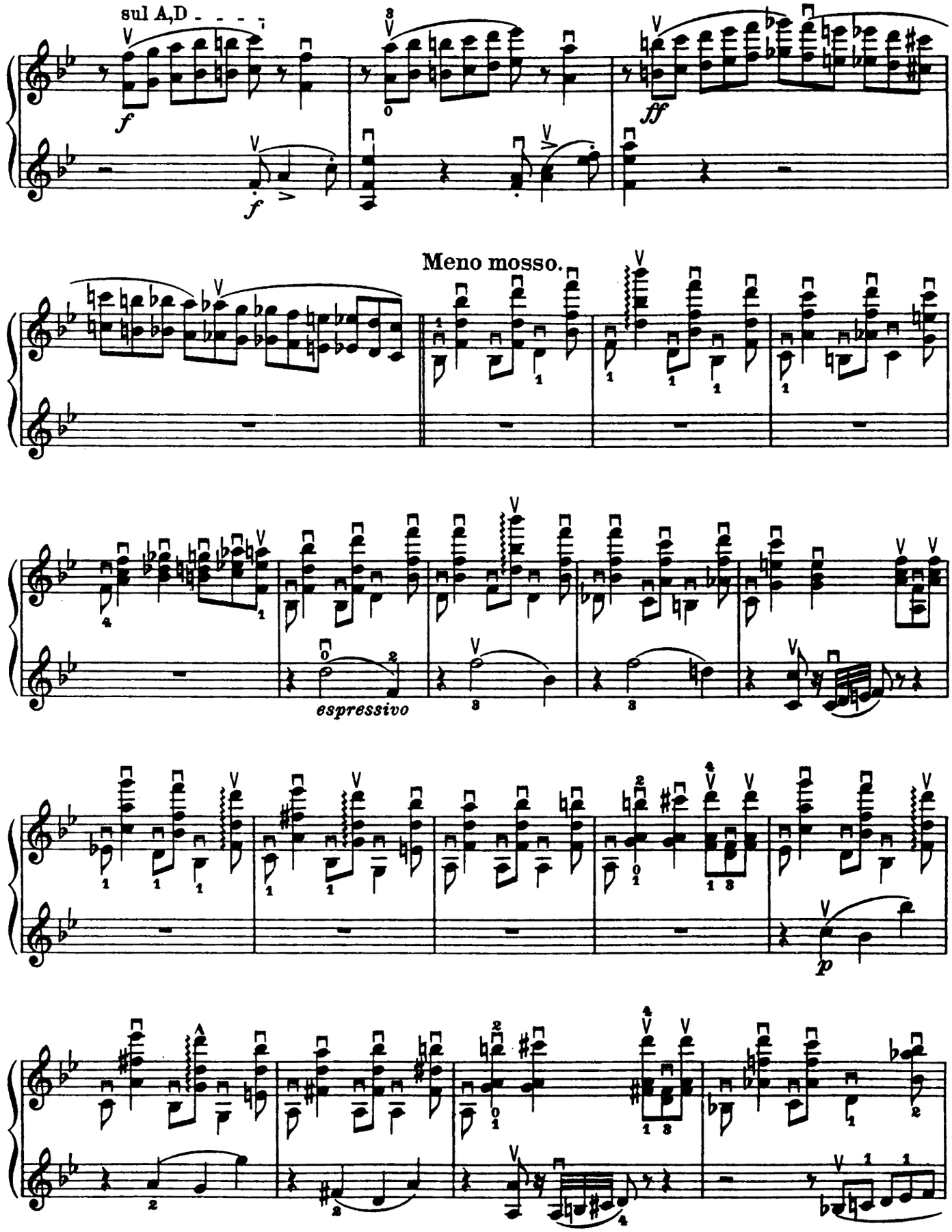
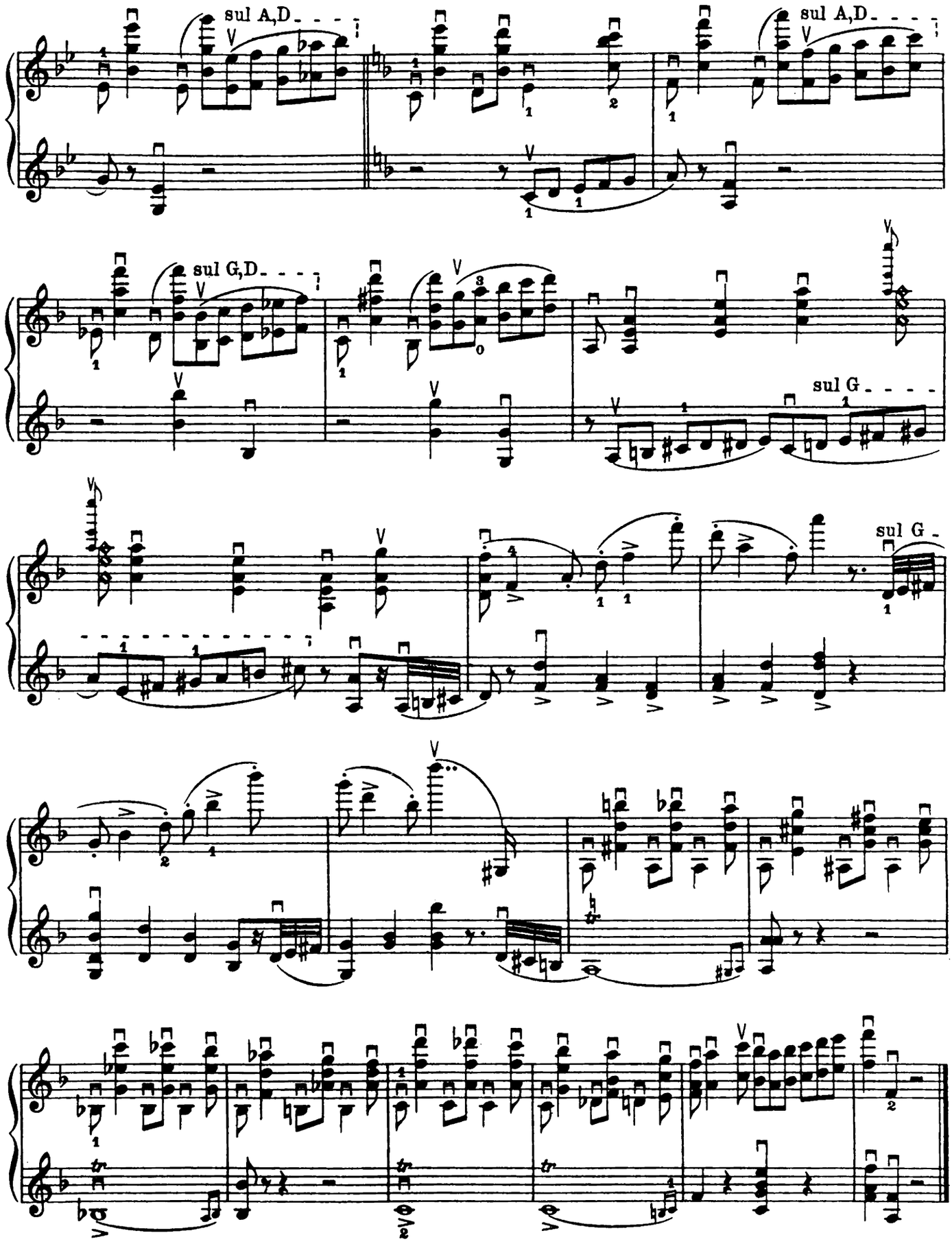
Die mit Punkten versehenen Noten sind mit springendem Bogen in der Mitte, das übrige der Etüde mit breitem Strich auszuführen.

The notes marked with dots are to be played with spring-bow, the rest of the Etude with a broad stroke.

à la position
sul G
pizz.
arco
p à la position
arco
cresc.
pizz.

poco a poco di - mi - nu - en - do
p
pp
tr
p arco
pizz.
arco
pizz.
sul G
ff
pizz.
à la position
p
f
p
sul G
ff
p arco

à la position
pizz.
arco
dimin.

ff
ff
pizz.
p
pizz.
f
f
arco
restez
p
pizz.
pizz.
p

*) Das ganze Praeludium muß am Frosch des Bogens ausgeführt werden. — *The whole prelude must be played at the nut of the bow.*

sul D A
pizz.
arco
pizz.
arco
pizz.
pizz.

*) Ganzer Bogen. ___ *With the whole bow.*

*) Mit breitem Ton. — *With a broad tune.*

*) **Arrondir le poignet, et pas de roideur dans le bras droit.**
Mit dem Handgelenk und ohne Steifheit im rechten Arm.
With the round wrist and without the least stiffness in the right arm.

A
cre . . . scen . . . do
f
ff
p
sul D

à la position
cre - scen - do
f
p
pp
sul D
E
sul D
A
E
p


sul G
sul D A
sul G
cresc.
f
f

p
p
à la position - - du talon
sul G - - - -
ad libitum

Andante non troppo.

7.

p Du milieu de l'archet et du poignet*)

*) Mit dem Handgelenk in der Mitte des Bogens. — *With the wrist, in the middle of the bow.*

*) Mit langem Bogenstrich.

f
p
ff
p
f
p
f
p
ritard.
a tempo
p a tempo
G

morendo
sul A

Allegro risoluto.
8.
f
f
à la position
sul G
sul G
sul G
sul D, G
sul A, D
sul G.
sul D, G
sul A, D
sul G

sul A,D
f
f
ff
Meno mosso.
espressivo
p

sul A,D
sul A,D
sul G,D
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